

TWENTY-FOUR PAGES.

FIVE CENTS.

VARIETY

VOL. III, NO. 8.

AUGUST 4, 1906.

PRICE FIVE CENTS.

The central illustration features a black and white photograph of a young child, identified by the caption "BUSTER BROWN" below it. The child is wearing a light-colored, long-sleeved dress with a bow at the waist. The photo is set within a decorative frame of stylized leaves and branches. Above the child are two circular inset photos, and below are two more. The entire central composition is flanked by two tall, classical columns. The left column has three banners wrapped around it labeled "VAUDEVILLE", "CIRCUS", and "PARKS". The right column has three banners labeled "BURLESQUE", "MINSTRELS", and "FAIRS". At the base of each column is a rectangular box containing the name "SIME" on the left and "RUSH" on the right. A decorative ribbon bow is positioned at the bottom center of the frame.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the Act of Congress of March 3, 1879.

MORRIS GOING AGAINST POLI.

Efforts in several directions are being put forth to extend the lines of the William Morris booking offices by the acquisition of houses in a number of towns. With the opening of the fall term he will probably have acquired the Worcester Opera House, the Hyperion in New Haven and Gilmore's Court Square in Springfield.

The leases will be taken by William Morris himself and he will turn them over to a syndicate of his allies, the moving spirits of which will be Percy Williams and William Hammerstein. Morris has received a number of offers of capital from his associates, most of whom are seeking good vaudeville investments without desiring to figure in the public eye. In each of the above cities is a vaudeville theatre under the management of S. Z. Poli.

SHUBERTS AFTER VAUDEVILLE HOUSE.

Goshen, Ind., Aug. 3.

Col. John H. Ammons, of Marion, Ind., and head of the Ammons & Du Bois Circuit, was in Goshen recently, looking over his interests in this place. He announced that he had taken under lease a new theatre now being erected in Indianapolis and will probably open it when it is completed as a vaudeville theatre. This will be in November.

A report has it, however, that the Shuberts have had their eyes on this same playhouse for some time and that Col. Ammons slipped in ahead of them. Now comes the rumor that the Shuberts have offered Col. Ammons \$10,000 for his lease. So there is a possibility that the house may be used for independent attractions instead of the continuous.

CARRIE DE MAR WITH FROHMAN.

Joe Hart's wife, Carrie DeMar, seems likely to land on Broadway. It will be with a Frohman production, probably "The Dairy Maids," an English play which has had a successful run on the other side.

Though Miss DeMar is not "starred" the first season of her Frohman contract, there will be at least an "and" or "with" before her name on the billboards.

LUESCHER WANTS SUBSCRIPTIONS.

A number of prominent vaudeville artists have been asked to subscribe to the stock of the corporation that has been formed by Mark A. Luescher to secure and operate a chain of vaudeville theatres, and in which William Morris, Percy Williams and William Hammerstein are said to be heavily interested.

NAME NEW MILWAUKEE THEATRE.

Chicago, Aug. 3.

The new theatre just completed in Milwaukee which will be operated by Charles E. Kohl and Mr. Beck has been named the New Majestic.

58TH STREET NOT FOR BURLESQUE.

Denial is made with all positiveness by the Eastern Burlesque Wheel people, F. F. Proctor and E. F. Albee, that there is anything in the report that the Fifty-eighth street theatre may be acquired by the Columbia Amusement Company for housing Eastern Wheel shows.

WESTERN WHEEL GETS BROOKLYN'S IMPERIAL.

A bright ray has appeared in the dark clouds enveloping the lease of the Imperial Theatre in Brooklyn which William T. Grover holds.

A manager in the Western Burlesque Wheel has approached Mr. Grover and the Empire circuit will occupy the theatre this coming season. The Imperial is located to bring it into competition with Hyde & Behman's Star Theatre in the same borough. Hyde & Behman are Eastern Burlesque Wheel managers. The Western Wheel had hopes at one time that it would weaken the opposition through securing the Brooklyn men. A plot of ground was secured in a location to menace the firm's Gaiety in another part of the city, but it did not bring the result anticipated.

WESTERN WHEEL NOW COMPLETE.

All three of the open weeks that appeared in the route list given out for publication by the Empire Circuit have now been filled. One is taken up by the acquisition of W. T. Grover's Brooklyn Imperial, as told in another column of this issue, and the other two are absorbed by the addition of the Park Theatre in Worcester, Mass., and an arrangement with the Chamberlain Mid-Western circuit, whereby Empire Circuit shows play three nights in that concern's house in St. Joseph, Mo., and finish the week by playing one-night stands in the smaller houses of the Chamberlain string along the line of the Rock Island Railroad. This latter arrangement is understood to be merely a temporary one, although it may be continued for a considerable time.

The Park Theatre in Worcester was the original bone of contention between Poli and Keith, which started a fight last spring which threatened to make things merry in vaudeville until it finally resulted in the combination of the warring parties. One of the terms of the compromise was the stipulation that Keith should give up the Park in Worcester and promise to commit no further acts of aggression in the Poli zone of influence.

INJUNCTION DECISION RESERVED.

On Thursday last in the Supreme Court of Kings County argument was heard in the injunction proceeding brought against Sullivan & Kraus by Al Reeves to restrain the firm from playing any other show than the Reeves company during the week commencing December 17.

A referee was appointed to take testimony. The hearings will commence next week. The court reserved decision on the question whether the injunction should remain in effect pending the findings of the referee.

MUSICAL EXPOSITION AT GARDEN.

The manufacturers of musical instruments of all kinds, together with the publishers and allied trades, will for the first time in the history of the business hold an exposition at Madison Square Garden September 19 to 27. It is intended to be an advertisement and trade stimulus as well as an educator for the producer and the public at large. The leading piano houses, phonograph and other talking machine concerns have contracted for space for their exhibits—in fact, the manufacturers of all kinds of musical instruments will be represented.

FOUR MORTONS LEAVE WILLIAMS.

The Four Mortons and Percy Williams have had a serious difference. Both sides deny for publication that anything but the most amicable relations exist, but the dispute was important enough to dissolve the agreement between them. Sam Morton says that his contract with Mr. Williams called for a division of the receipts weekly and that on the final settlement at the conclusion of the season he felt that he was entitled to some \$2,000 more than Mr. Williams' statement credited him with. He protested and was asked to visit the manager's downtown office early in the week, but could not get a satisfactory adjustment. So, according to Morton's tale, he shifted managers and will open under the direction of Frank McKee on September 9.

Percy Williams, when confronted with the Morton allegations, denied emphatically any friction and produced a document signed by the individual Mortons showing that in consideration of the sum of \$5,150, "in hand paid," the performers, individually and collectively, released him from all claims of any nature. "We have had no differences at all," said Mr. Williams. "I found that I could not devote sufficient time to the tour of the Mortons and sold my contract with them to Frank McKee. I shall stick to vaudeville for mine."

KEITH WANTS HARRY LEONHARDT.

With the announcement that Harry Leonhardt, the manager for Percy Williams' Novelty Theatre in Brooklyn last season, would go to Boston as stage manager for Mr. Williams' renamed Empire Theatre there came a desire on the part of the Keith management to secure Mr. Leonhardt's services.

He was offered the management of the Fifth Avenue Theatre in New York, but afterward this was altered to the Keith's Boston house. What his duties in Boston were to be was not specified, and as far as known Mr. Leonhardt has given no answer to the Keith proposition.

HIPPODROME; OPEN SHOP.

There will be no "exclusive" booking agent for the Hippodrome. Under the new management Max C. Anderson will have charge of the bookings. Mr. Anderson has said that he will accept desirable acts from whomsoever may offer them.

HAMMERSTEIN OPERA NOV. 19.

Oscar Hammerstein has set November 19 as the opening date for his big opera house.

HIP'S BIG BEAR ACT CANCELLED.

The big spectacular Hagenbeck act involving a troupe of sixty-five polar bears which was to have been put on at the Hippodrome next season at an estimated cost of \$125,000 has been cancelled.

This feature was one of the high-priced dreams of Fred Thompson, which under the new policy of retrenchment and economy is considered undesirable. The importation and salary of the act would mount up to \$75,000, and the cost of putting it on with appropriate scenic investiture would have set back the Hippodrome exchequer \$50,000 more. Fifteen thousand dollars is the rumored amount Mr. Hagenbeck accepted for the cancellation.

PERHAPS MORE VAUDEVILLE FOR JERSEY CITY.

T. W. Dinkins in an association with Frank Anderson, owner of the Academy of Music in Jersey City, and the owners of the Bon-Ton Theatre there, has purchased a site on Grove street just opposite the City Hall and will erect a theatre upon it. No hint of the policy of the house is given out by the new company, but the surmises that were made following the announcement ran something like this:

Mr. Anderson is and always has been identified with the legitimate end of the theatrical enterprises and it would seem probable that the new venture will be run along those lines.

On the other hand, Mr. Dinkins, who is equally interested in the deal with Mr. Anderson, has been identified with vaudeville and burlesque for a number of years, and it is just as probable that the Jersey City playhouse will be devoted to the continuous.

If the latter guess is the correct one, say the guessers, the long friendship of Dinkins and William Morris may result in the anti-syndicate people figuring as a Jersey City opponent to the Keith-Proctor outfit. The plans for the house are in the hands of McAlpatrick & Son, the architects, and it is said ground will be broken immediately.

"JIM" LEDERER CHICAGO MANAGER.

Chicago, August 3.

James L. Lederer is now a Chicago theatre manager, having secured a twenty-seven-year lease on the property at 1105 to 1115 Milwaukee avenue, known as the Central Turner Hall, and converted it into quite a comfortable theatre. The building is 80x125 feet and has an auditorium easily accommodating 1,000 people on the ground floor.

The stage is unusually large for a hall given over to other than theatrical performances and adequate to allow of a good size production. The new playhouse will be opened in about two weeks with vaudeville at ten and twenty cents, giving three performances a day. It is the intention of Mr. Lederer to rebuild the house in about a year to meet the requirements of a modern theatre, and either the Stair & Havlin attractions or the Columbia Amusement Company (Eastern Burlesque Wheel) will play there.

\$40,000 WORTH OF CONTRACTS.

The Wayburn Attractions Company last Monday received in one batch from the William Morris office contracts for their productions during next season amounting to over \$40,000, with more time to follow. The transaction occupied both sides one hour.

"Kitty-town," "Daisy-land," Pickaninny Minstrels and the Flying Ballet were booked. In fact, all the Wayburn acts ready for the stage received contracts excepting the "Rain-Deers," which may go with the Orpheum Road Show.

Ned Wayburn is in Chicago and it is expected by his associates that before returning he will have secured there a theatre where something resembling vaudeville will be given. The Wayburn company will also have some interest in a house in Pittsburg in connection with the Mark Luescher combination.

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SIME J. SILVERMAN,

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Vol. III.

No. 8.

VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "waah" notices; it will not be influenced by advertising; it will be honest from the first page to the last.

Joe Dixon goes with the "Happy Hooligan" company.

Frederick I. Crane has a new musical act with four people.

"Happy Jack" Gardner has booked an entire season of forty weeks.

The Century Comedy Four go with the Kentucky Belles the coming season.

Chas. E. Witt has taken charge of the White City in Milwaukee. Brinkhorst's band of twenty-five pieces has been engaged for the coming weeks.

Harry Thomson, "The Mayor of the Bowery," has, he says, in preparation for next season a brand-new monologue and batch of songs. His vaudeville tour begins August 27 at the Mohawk Theatre, Schenectady.

Gardner and Somers, the musical team, have signed with "The Jolly Grass Widows."

The Trocadero Quartet has signed for another season with the Murray and Mack show.

The Bon-Ton Theatre, Jersey City (Western Wheel), opens its season August 22.

Lee Harrison has contracts for thirty-one weeks booking commencing August 13 in Philadelphia.

Hans Lenay is no longer conducting the Navassar band, composed entirely of girls. Mr. Lenay's wife now holds the position.

Hathaway's at Fall River opens August 27. Katze's at Lynn has the same date for its beginning.

James Richmond Glenroy will probably appear in the olio of a burlesque organization next season.

Sam Myers, of the Leo Feist music publishing firm, will be manager of the "Yankee Consul" company.

The Laffel Trio will play the New York Roof Monday. It had a "tryout" there one Sunday night recently.

Fred Henderson, owner of Henderson's theatre and hotel at Coney Island, is said to clear about \$80,000 each season from his Island resort.

The Hippodrome management has made an offer for Will Rogers, the lariat thrower, to appear there.

Rudolph Aronson sailed from Havre July 29 and is due here next week with a number of foreign artists.

Trixie Friganza succeeds Blanche Ring in "His Honor the Mayor" at Wallack's Theatre on Monday night.

Lew Watson, formerly with his brother, W. B. Watson, will this coming season be business manager for Sam Devore.

Ned Wayburn has secured Ada May, a Baltimore girl with what is described as a phenomenally high soprano, for "A One horse Town."

LEO CARRILLO'S CARTOON OF THE WEEK



CLEVELAND'S OWN CHICAGO HOUSE.

That a music hall will be built and opened in Chicago within four months is the positive statement of W. S. Cleveland, who is in the city as the personal representative of John J. Ryan.

Mr. Cleveland says, though, that Mr. Ryan will not be interested in the Chicago enterprise, although he (Cleveland) has the authority from Mr. Ryan to make any vaudeville arrangement in his behalf that he deems advisable.

The Chicago music hall is to be built within the "loop" and will have a summer roof garden on top of the edifice, which is going to be an immense office building. The capital is to be supplied by a financial giant of the Western city and Mr. Cleveland is to be the manager.

SHUBERTS IN MEMPHIS.

Memphis, Tenn., Aug. 3.

The Shubert Brothers of New York City have completed negotiations for a theatre to be built here for them. Operations will be commenced immediately and the house opened in the quickest possible time.

WESTERN WHEEL ROUTE CHANGES.

The route sheet of the Empire Circuit shows little resemblance to the list of openings given out a week or so ago. Changes, trading of opening dates and the acquisition of other houses have changed the makeup of the routes materially.

MORE BARRED.

A facetious member of the staff of The Times a fortnight ago wrote a paragraph about some chorus rehearsals that were being held at the Victoria Theatre and took pains to comment on Oscar Hammerstein's "little opera" scheme on Thirty-fourth street. Oscar has withdrawn his advertising from that publication and requested all members of the staff to refrain from visiting his theatres.

LAFAYETTE PLAYS MORRISON'S.

The Great Lafayette plays Morrison's theatre at Rockaway next week. The remuneration the illusionist is to receive for the engagement mounts so far up in large figures that the Morrison management was staggered at the price quoted.

GOLDEN WHOLE SHOW.

George Fuller Golden is making a tour of the summer resorts in the Adirondacks, playing the town halls and giving an entire evening's entertainment, consisting of a monologue and recitations, running for about an hour and a half.

TROY "THEATRE" A SKATING RINK.

The Royal Theatre in Troy, formerly given over to Western Burlesque Wheel shows, has been turned into a skating rink. The Empire Circuit recently secured the Lyceum Theatre for its productions, taking the house from the Columbia Amusement Company's string. The Royal was thereupon closed for theatrical purposes.

KEITH LETS COLONIAL ALONE.

All the papers were drawn for the transfer of the Colonial Theatre, Lawrence, Mass., to the Keith outfit, when the prospective purchasers suddenly withdrew from the deal and announced that all was off.

NO "RETURNS" ON EASTERN WHEEL.

Although the route sheet of the Eastern Burlesque Wheel as now made up calls for six return dates for each company, that will not occur, according to a prominent Eastern Wheel manager.

Arrangements have been consummated for sufficient houses outside of New York City, which will allow of a continuous tour by each Eastern show before the season is fairly on its way.

In four of the six cities to be added there are Western Wheel houses. In the other two there will be no opposition unless that should come afterward.

The additional theatres to the Eastern Wheel will be either built or leased. In one or two cities the houses acquired will be entirely remodelled.

KEITH MAKES PROCTOR'S CONTINUOUS.

The verification of Variety's story long ago that the Fifth Avenue Theatre would play vaudeville next season came this week in the form of a statement from the Keith office. It was also announced that the policy would be "continuous" and that that policy would be reinstated at the Twenty-third Street theatre.

The policy at the Union Square theatre will be altered to allow Sunday performances to be given from the opening of the season on. With the exception of the Sundays when benefits have been given at the Union Square, no performances have taken place there since Keith secured the theatre.

The correct reason for the change from stock to vaudeville at the Fifth Avenue Theatre is generally believed to be owing to the loss of \$85,000 sustained by F. F. Proctor through the playing of a stock company there last season. Mr. Proctor engaged an expensive company but it did not draw business.

FLO IRWIN "BEATS THE MARKET."

Flo Irwin, sister of May Irwin, is said to have permanently retired from the stage with a bank roll big and yellow enough to buy the Times building and a large adjacent section of Longacre Square. Walter Hawley, her erstwhile partner in the vaudeville team of Hawley and Irwin, is looking for another partner. Miss Irwin's roll was accumulated by her playing from the right side of the stock market.

WON'T ANNOUNCE ATTRACTIONS.

Dubuque, Ia., August 3.

The Grand Opera House has adopted a new policy that will be followed by other managers in the West, in declining to publish at the opening of the season the attractions booked for the coming season. It is claimed that the public is inclined to wait for the larger productions and thus give this class of attractions an undue advantage over the smaller bookings.

BENEFIT FOR HARRY DU BELL.

A benefit matinee was given in Excelsior Springs, Mo., July 28 for J. Harry Du Bell, who fell while giving his high wire bicycle exhibition there on July 3. Mr. Du Bell is still in the hospital.

Jess Dandy has been re-engaged by Henry W. Savage for another season to play the principal part in "The Prince of Pilsen."

DIFFICULTY WITH WINTERGARTEN.

Two American vaudeville acts which had expected to leave this week for the Wintergarten in Berlin, Germany, did not go.

They are Guyer and O'Neill and the Levine-Cimaron Trio. Both were booked by Alexander Steiner, the agent, whose brother is the director of the Berlin resort. Although the booking was confirmed by cable the contracts for the German appearance were not received by the artists.

Guyer and O'Neill made a request for an advance of an amount said to be \$500. The trio asked that the transportation be furnished them. A cable communication received by Steiner from his brother during the week said that both acts were not wanted. A previous message had said that an advance would be made when they arrived in Berlin, but not before.

KEITH'S TRAVELLING STAGE MANAGER.

Within the next few weeks a travelling stage manager will be appointed for the Keith circuit. His duties will be to travel over the various circuits booked by the Keith office and report conditions.

One or two names have been mentioned for the position, but no selection has been announced.

JEROME AND SCHWARTZ LEAVE REMICK.

Jerome and Schwartz received last week a check for a sum approximating \$7,000 for the preceding six months royalties on their composition from Jerome H. Remick & Co. After cashing it a public announcement was made that they had signed with Francis, Day & Hunter. All sorts of rumors are afloat as to the inducements made to them to sign with the English firm, which now has a branch establishment in New York. The song writers are said to have received a bonus of \$3,000 in cash. Schwartz draws \$300 a month for "plugging" expenses. Jerome and Schwartz are to have a personal representative on hand at all times to look after their interests, and all copyrights of songs written are owned by them. No music of theirs may be printed without written authorization of the composers or their accredited representative, who is Sam Tauber, formerly with Al Von Tilzer.

RICE WANTS SUNDAYS AT MANHATTAN.

Edward E. Rice, the chorus girl expert, who is having a profitable time with "The Girl From Paris" at the Manhattan Beach Casino, is trying to purchase the Sunday concert privilege for the resort from Jack Levy, the agent, who has it for the season.

Mr. Levy will sell. Levy advertises something about "anything there's a dollar in." In this case it's a question of dollars only.

SHAPIRO DUE SOON.

Maurice Shapiro will arrive in New York from Europe by the middle of August. This announcement may not be planet whirling in its significance, but it will undoubtedly cause a serious quickening of the heart beats among the wiseacres of Tin Pan Alley. They feel that Shapiro will set the pace again should he return to the music publishing field.

EASTERN IN MONTREAL—PERHAPS.

Negotiations have so far progressed that the Eastern Wheel of Burlesque is in a way to secure for its shows the Theatre Francaise in Montreal. This house is now under lease which has until November 1 to run, and it will not be until that time that it will be available for the purposes of the burlesque people. Meanwhile combinations will hold the boards.

The Eastern Wheel people will not admit that their shows will play in that house, although adding that a house may be built there.

HERALD SQUARE A MUSIC HALL.

After mature deliberation it has been decided to transform the Herald Square Theatre during the tenancy of the Lew Fields stock company into a music hall, with a buffet bar and permitting smoking in all parts of the house. The gentlemen's lounging room on the Thirty-fifth street side is now being fitted up as a café, and when the doors are thrown open to the public the interior decorations of the house are intended to prove a pleasant surprise. Strictest secrecy has thus far been maintained on the subject.

METROPOLIS THEATRE PLANS.

In this week's program of the Old Heidelberg Roof Hurtig & Seamon make announcement of their plans for next season's disposition of the Metropolis Theatre in the Bronx. A list of the attractions to be offered includes most of the Hurtig & Seamon musical shows and a number of melodramas.

BURLESQUE AFTER DZIRIA.

Dziria, Oscar Hammerstein's new imported dancer, has been approached by Weber & Rush with a proposition to go into burlesque. The danseuse seemed to like the idea and it is said the contracts were signed. Dziria will be given a larger degree of liberty in burlesque than was allowed her in polite vaudeville.

COHAN'S BIG ROYALTY CHECK.

The famous allegation that George Cohan received from F. A. Mills last January a check for \$13,000 for the previous six months royalty is now totally eclipsed by the announcement that the six months statement for the first half of the current year foots up over \$24,000.

MACHNOW WILL TRAVEL.

The very tall Machnow, the Russian giant, now appearing at Hammerstein's Roof in New York, will travel this season as a feature of the touring vaudeville show The Great Lafayette is organizing.

GUERRERRO COMING!

Rosario Guerrerro, the dancing pantomimist, will return to New York, playing in one of the city vaudeville houses on January 7 next. The name of the theatre the Spanish dancer will appear in is a huge secret with the agent importing her.

SLIVERS UP IN THE AIR.

In a week or so Frank Slivers Oakley, the clown, will be playing on the top of the New York Theatre. They have been talking it over for a few days. Mr. Slivers Oakley will give his nine-minute pantomimic baseball game while he is there.

KEITH AND POLI "SCRAPPING."

The brotherly vaudeville love that is or was supposed to exist between B. F. Keith and S. Z. Poli is in danger of receiving a swift jolt. The Elinore Sisters are one of the causes for the punch. The Keith office booked the act and placed it upon the Poli circuit to suit its convenience.

Poli told the Keith office that he did not want the Elinore Sisters, but no one in the office believed him because the order had been to play the girls in the Poli towns, the first date to be September 10.

Mr. Poli attempted to have the Keith employees believe he wouldn't play the act, but they remained obdurate to his insistence. A few whispers passed around the office that something must be the matter with Poli; he had refused to take an act that Keith had booked. It was suggested that a wire be sent to Poli's family to come and take the vaudeville manager home where he could have rest.

The message had almost been written when Geo. Homans, who books the act, told Sam Hodgdon, the Keith booking agent, that to avoid any embarrassment he would easily place the girls elsewhere.

Hodgdon replied that Keith had booked the act and Keith would play it, but Hodgdon did not say where Keith would play it, so the tension remains at the breaking point.

TOLEDO POLICY NOT DECIDED.

Toledo, O., Aug. 3.

Although the amalgamation of the H. H. Lamkin and Hurtig & Seamon interests in Toledo and Dayton has been accomplished, no decision has been reached as to the future policy of the Arcade Theatre here which formerly played vaudeville.

It is settled that the Arcade will be abandoned as far as vaudeville is concerned, leaving Toledo to the Valentine Theatre a Keith house, for that style of amusement. The Arcade may play some cheap form of variety or be closed altogether.

Lamkin will have three houses this season. Bay City and Saginaw, Mich., with Dayton, O., will comprise his circuit. All will be booked through the Keith Agency.

The Empire Theatre here will play the Eastern Burlesque Wheel shows.

TALK OF KEITH MOVING.

The impression prevails that the present offices of the Keith Booking Agency in the St. James Building will move on May 1 next.

The Fifth Avenue Theatre is looked upon as the future abode of what The Keith Agency will have called itself "The United Booking Offices" long before that.

It is E. F. Albee's (one of the general managers) wish to have an office in a building removed from any other agent. When installed in the new quarters, only employees will be allowed in without the favorable consideration of a card.

OVERLOOKED OUR LOUISE.

Low Fields' press agent in announcing the cast for the new Herald Square Theatre stock company this week omitted one important member of the organization, namely, Louise Dresser.

The LaVine Cimarón Trio left Tuesday for Berlin.

SHUBERTS WANT TOM NAWN.

Cincinnati, August 3.

The Shuberts are negotiating with Tom Nawn to play in "The Blue Moon" when that production is put on at the Fall Festival. Nawn will be featured if he accepts.

"FIGHTING THE FLAMES" RESUMES.

Chicago, Aug. 3.

The "Fighting the Flames" show which recently met with reverses in St. Louis has been taken over by Tate & Talbot and will resume its tour, playing the balance of its summer engagements under the new management. The creditors of the unfortunate enterprise, of whom there were a large number, have settled with Tate & Talbot on a basis of sixty cents on the dollar.

JENNY HAS \$100,000.

The Empire Comedy Four returned from Europe last week after a year's engagement on the other side. Myers & Keller, their agents, have booked the coming season for them over the Keith, Proctor and Poli circuits. Joe Jenny, the manager of the quartet, has just fallen heir to \$100,000, but this will not interfere with the plans of the act. He will continue with his associates as heretofore.

THE FAYS DON'T MIND.

Nothing daunted by the "exposé" on the New York Roof, the Fays (Eva and John) come back to play a three-weeks engagement at Hammerstein's Victoria on Monday. Also they have been booked for the Williams time soon after the opening of the season. It has been said that John T. Fay offered the New York Roof management a large sum of money not to put on the exposure.

CAN'T GET A GAME.

Harry Mock, superintendent of the Victoria Theatre thirst emporium, is very much piqued because he has issued challenges to all theatrical baseball nines in this vicinity and has not received a single reply. His especial object of antipathy is George Cohan's baseball organization, which he has challenged on four different occasions without receiving even an excuse.

A YOUTHFUL "POLISHED VILLAIN."

A protean melodrama will be played by Little Garry Owen in the quite near future. It is called "The Polished Villain" and Charles Horwitz wrote the piece.

There are seven characters, and Little Garry, who is seven years old, will play them all, occupying the stage alone during the sketch.

KEENEY WANTS ANOTHER.

Frank Keeney, the Brooklyn manager, has said that he is looking for another vaudeville theatre and has declared that he will take one wherever offered. He adds that he is about to sign the lease for a No. 2 house, but refused to make known the location.

Ben Jansen goes with Hurtig & Seamon's "Bowery Burlesquers," playing Hebrew comedy roles.

HURTIG & SEAMON BOOKING.

Sunday night concerts for Hurtig & Seamon's out-of-town houses in Syracuse and several other cities will not be arranged in the cities where the theatres are located as heretofore, but will be hooked in the New York office of the theatrical concern. Joseph Shea has this department in charge.

MARIE CAHILL WANTED ROYALTY.

"No one ain't adoing nothin' for nothin'" is the Marie Cahill idea of singing songs. Miss Cahill will have a new play this season called "Marrying Mary." In that play she will sing songs.

Not being a song writer herself, she looked around a bit for some good numbers. Calling upon Cooper, Kendis & Paley, Miss Cahill listened to two new compositions, going into raptures over them.

The songs sounded so good that Miss Cahill told the firm she would enjoy a peaceful slumber that night for the first time since the song problem presented itself. The firm agreed to "restrict" the numbers while she sang them and everyone was happy.

A few days ago Miss Cahill called upon the publishers, accompanied by her husband, D. V. Arthur. Together they imparted the information that while Miss Cahill would be delighted to sing the songs selected, it would become necessary for Cooper, Kendis & Paley to keep an accurate account of all copies sold and render her husband a statement, together with a remittance equal to an amount reached by placing one cent to Miss Cahill's credit on each copy sold.

There will be no Cooper, Kendis & Paley's songs sung in "Marrying Mary."

ELFIE FAY SUES WOODS.

Elfie Fay has brought suit against Al H. Woods for an accounting of the receipts and expenditures of the various shows in which she appeared last season under his management. Miss Fay in her complaint alleges that she signed a contract with Mr. Woods in January, '05, under the terms of which she was to be under his direction for four years.

Miss Fay further says that she was to receive fifteen per cent of all the profits of these enterprises in addition to a salary, the amount of which is not specified. Through her attorney, Herman L. Roth, she has also brought an action to cancel this contract, which has two years yet to run. Meanwhile the actress is said to have entered into an arrangement with Melville B. Raymond. Miss Fay does not allege that Mr. Woods owes her any specified amount, but merely asks that an accounting be ordered by the court.

NEW FRISCO HOUSES.

San Francisco, July 29.

Harris & Pincus, owners of the Wigwam Theatre here, are building two new theatres. One is to be on Valencia street near Twenty-third, which will be called the Valencia, and another on Filmore street near Eddie. In addition they will also rebuild the old house at Twenty-second street and Mission avenue.

Manager Kline of the Coliseum Garden, Cleveland, is in New York picking out acts for the rest of the summer season at the Coliseum.

MACK HAS OWN MANAGER.

Andrew Mack has had a "falling out" with his manager, John Hogarty, and they have agreed to dissolve the partnership. Hogarty has signed with the Shuberts to go in advance of the Peter F. Dailey organization and Mack has taken on James H. Decker as his new manager. Nothing came of the \$2,500 a week offer made for Mack to play vaudeville.

"SUNDAY ACTS" SCARCE.

Booking agents are bewailing the scarcity of the better sort of acts for Sunday concerts. It is said that there are not enough of the right kind of vaudeville attractions to make up the programs for early September, and these have advanced their prices. No explanation is given for the scarcity except the good things have all been booked solid for engagements requiring Sunday appearances. This condition is particularly true of the feature acts and holds as regards the smaller ones in a lesser degree.

ALL BOOKED.

The Ryan vaudeville houses booking through the William Morris office have received a full complement of acts, according to W. S. Cleveland, who has attended to the bookings while here. John W. Considine is scheduled to arrive next week for a conference with Mr. Ryan and Cleveland, when some statement will probably be given out.

MARTIN BECK HERE MONDAY.

Chicago, Aug. 3.

Martin Beck and Charles E. Kohl, who accompanied him in the automobile race through Elgin and Aurora this week, in which Beck landed among the three winners, will leave Chicago for New York Sunday.

MYERS; SOLE PROPRIETOR.

The differences existing between Henry Myers and the Von Tilzer brothers, joint owners of the Doric Theatre, Yonkers, have been amicably adjusted by the purchase by Myers of the Von Tilzer interest. Myers claims that pending the negotiations he was handicapped in the consummation of several other deals which will now come to a head.

EARLY OPENINGS.

Practically all the vaudeville houses around New York will open for the coming season on August 27, earlier than ever before. There appears to be a unanimity of opinion that excellent business may be done before the heated term is over.

FRANKIE BAILEY'S COMPANY.

The "frame-up" of Batcheller's "Boston Belles" for the coming season, beginning at the Lyceum Theatre, Boston, August 20, is as follows: Frankie Bailey, Clarence Wilbur, Crawford and Manning, Rice and Waters, Amy Butler, Harry Lamar and twenty show girls.

MARINELLI HERE.

H. B. Marinelli, the foreign booking agent, arrived here Tuesday for a week's stay. He returns to Paris for the opening of the Olympia on August 17.

July 23.

The Variety Artistes' Federation prints this week the names of its 2,432 members. The list is "star-spangled," and holds the shining names of the profession. The doubled entrance fee is five shillings. Free legal protection is given to half-year members, and free legal advice from joining, but only on professional matters. Private cases, suits against insolvent parties or of member against member, or action arising through a member's own fault, are not undertaken. It is compulsory to buy the half-shilling death levy stamp when issued; otherwise six penny stamps for weekly dues are withheld. Team and troupe members must all belong to receive legal protection. This differs from the International Artistes' Lodge, where the head of a troupe will do. Different also is the policy of no president or vice-president. The scheme is: no ornamental offices, and an executive committee of 120, one-third retiring annually. This is large enough to provide for sub-committees, service at provincial meetings, etc. The membership of the federation includes Harry Randal, Little Tich, George Robey, Harry Lauder, T. E. Dunville, Gus Elen, George Gray, Charles Coburn, Fred Karno, The McNaughtons, Arthur Roberts, George Leyton, Harry Mountford and others of similar repute.

Sime's articles favoring vaudeville organization were carefully read over here, and the hope is now for a worldwide banding of artists, with one grand "merger" blending all the brotherhoods.

The Battersea Empire reopens August Bank Holiday, and Collin's Music Hall opens then as a twice-nightly.—Camberwell Palace, under Stoll control, turns twice-nightly July 30, artists getting one-third extra for second show.—Plans have been passed for a Kilburn Music Hall to be opened before next year.—Gibbons will open Willesden Empire Christmas and Tooting Hippodrome by Easter, swelling his fine circuit to eight halls.—Putney Hippodrome opens late October or early November.—John Lawson's Tottenham Palace, with renovations and new electric light plant, reopens August Bank.—Some say the London Coliseum will not open until October, on account of St. Martin's Lane being torn up for municipal excavations. Stockholders are combining to get their own back, or claim in the courts full value of five-pound shares now down to a few shillings. Prospectus misrepresentation alleged. Such actions are wrecking Coliseum prestige. It is whispered Tod Sloan will be an opening feature, riding the revolving stage. A jockey was killed there some months ago, two horses colliding and one being thrown in the orchestra. Some think Stoll is balancing Coliseum losses by cutting circus salaries, while others say when he took the Granville and Camberwell their cut-rate books were an eye-opener. A high-salaried American team was lately offered the circuit at \$60 weekly and cabled back from Paris: "Stop your fooling!"—George Adney Payne's salaries are not all as wide as his name, and he lately told a man who had tripled his circuit without increase, and desired it that the tendency of salaries was downward. To another ambitious artist he said, as he showed the modest figures on his books: "That's what I pay my stars." A favored few pull harder on



LONDON NOTES



his purse strings. Payne started with nothing and now has much more than that. Many would like an American manager here; one who was reckless enough to pay people what they were worth, and bright enough to make plenty of money doing so. He might need to buy a small circuit to fight "barring." From Berlin, which offers to pay big money but cuts it down if contracts are not tight, comes a cable that Fraulein Sobjeska, playing there for half her Vienna salary, asked for a raise and was told she could "go and hang herself." Growing dejected she tried to end her life, but was rescued and lies dangerously ill.

In the provinces Thomas Barrasford has dissolved partnership with Richard Waldon in the Glasgow Palace, the latter assuming all contracts made on or before April 7, 1906. Barrasford's best paying house is the Leeds Tivoli, which holds 2,500 but is being built still larger to open as the Hippodrome. Three paying halls lie close together in Leeds, and if Walter De Freece gets in there as he wishes he might win a large local clientage by taking a hall further out. One English informant says he wants a house in New York.

Last week a brilliant American who thought a London audience trying to freeze him out walked down to the footlights and said with cool audacity: "You don't want me? Well, I don't want you!" Then he bowed off the stage and next day took a boat that sailed away into the sunset.

The Drury Lane pantomime "Cinderella" opens September 9 at the Porte St. Martin, Paris. Wide changes leaning the French way have been made in the elaborate adaptation.

Nathan and Somers told Cass Staley Liverpool did not bar Birkenhead—just over the river Mersey. They signed his transformation act for both towns, and when Birkenhead wouldn't play, fearing Stoll's Liverpool injunction, Staley sued the agents. He recovered judgment for \$265.

An overzealous attendant at the Britannia struck a man who was going out quietly when ejected, an indiscretion unwarranted by his instructions. For this Mr. Barrasford must pay \$85. George Gray, whose Frighting Parson had its turn cut at the Oxford because of sketch prosecutions, has lost his appeal against an unfavorable verdict.

The South Eastern Railway Company has voluntarily paid Cyril Maude \$100,000 compensation for the wreck of the Avenue Theatre by the falling roof of Charing Cross Station. Rebuilding will proceed.

H. H. Feiber is doing the provinces for a week or ten days. He has been wading round in letters up to his knees, all from artists who wish to go to the country of the future. Ripe stories about a circuit of 138 weeks are getting them excited. Mean-

time letters coming in from America say the managers over there are a lot of hypocrites, who talk very nice but have many things up their sleeves. It is also said that American agents now get sore on artists who usurp their functions by recommending acts to managers.

The London County Council, after bothering managers all it can, now wants to tackle management itself, introducing songs between band selections in parks. This in time might evolve to something like American park shows, so music hall managers are objecting.

It's hot, and a recent test by thermometers showed the isolated Palace the coolest place in town.

At Clacton-on-Sea the proprietor, Councillor Henry Ford, has deposed from his new-built Palace General Manager Harry Day and refused to honor the contracts of Day's Agency, London. Though his reasons for doing so are sidewalk conversation, a delicate restraint must check our pen in justice to both parties.

Eugenie Fougere is now having her jubilation, and no doubt has opened a bubbling bottle or two to celebrate her lucky escape from the snares and entanglements set for her little feet. Fougere means "fern," and as ferns are delicate so is Eugenie, who was quite too ill to be in court at the finish. As mind and body have sympathy her good luck has improved her condition, and this week she is "topping" at the Cambridge.

The Lord Chief Justice in the Court of Crown Cases Reserved quashed the indictment, saying the articles in dispute were not concealed but lying openly in her room, and the non-preservation of a shop receipt for said articles could not be construed against her, a point the courts had decided over and over. Four associate judges concurred in this opinion.

Rather premature resolutions had been passed against Eugenie, describing her as a "convict," while the case was still *sub judice*, and a few cool-headed artists who protested at such interference were promptly snubbed for doing so. They now have the satisfaction of knowing that their attitude was correct.

C. C. Bartram.

July 24.

Edith Helena sailed on Wednesday to fulfil an American engagement. Rose Stahl was a passenger on the same boat.

The main feature at the London Hippodrome still seems to be the "Three Small Heads." Among the American acts on the same bill are Alburus and Millar, Harding and Ah Sid and Mlle. Olive.

Stella Hammerstein, daughter of Oscar Hammerstein, who has been appearing in a sketch at the Palace Theatre entitled "The Lady Burglar," did not meet with great success.

Hal Godfrey and company in "A Very Bad Boy" is one of the latest hits we have from America.

Eltinge is at present a feature with the Loie Fuller company, playing throughout Switzerland. He is engaged at the Folies Marigny in the fall revue.

Edna Aug has signed with the management of the Folies Bergere in Paris to create a role similar to that of Yvette Guilbert. She is the first American artist to play a part in French in Paris.

John Birch, "The Man with the Hats," has been booked on the Moss & Stoll circuit, opening July, 1907. He sails on the 27th for Broadway.

Ferguson and Mack, after a triumphal success here, sail for home in August.

Kelly and Reno, Ray Mack, Dora Davis and Mrs. Ward of Newhouse and Ward were among the Americans who sailed Saturday.

The death is announced of Mrs. Thos. Barrasford's mother. She was well known by Americans who have played here.

The Camberwell Palace, heretofore a "one house nightly," goes into the "twice nightly" on the 30th. It is now under the Moss & Stoll management.

Paul Martinetti (American) opens at the Palace next Monday with a pantomime production of "Taming of the Shrew."

R. A. Roberts, the protean artist, has a rival, Herbert Shelley by name. Mr. Shelley has been making quite a sensation.

The government has decided not to proceed with the Dangerous Performances (Women) Bill during the present session.

Harriet Vernon, a burlesque actress who was last seen in New York City at Koster & Bial's, was divorced yesterday from her husband, Albert Marks.

Alfred Butt has, it is said, purchased the exclusive rights of several American melodies and hereafter a feature of the Palace program will be "illustrated songs."

Josie Collins, daughter of Lottie Collins, makes her debut this week.

There will be a surprise within the next few days. A prominent West End manager will hand in his resignation. He intends going to America shortly.

Marion Winchester is summing at Carlsbad. Beatrice Moreland sails for home on the Kaiserin Auguste Victoria.

H. H. Feiber leaves for a trip to the Continent. He has not been feeling well ever since his arrival.

The Gotham Comedy Quartet appeared before the King and Queen at a recent garden party given in honor of the little ones.

Eugenie Fougere was discharged on Saturday last and the charge of shoplifting was quashed.

Hally.

EDWARDS QUILTS THE MINSTRELS.

Leo Edwards, brother of the composer (Gus Edwards who is also interested in the Gus Edwards Music Publishing Company, is back in town.

Variety recited some weeks ago the conditions under which Leo would travel with the Primrose Minstrels as an unpaid singer. His brother's publications were to be the only selections used by the youthful Edwards, and on this understanding Leo went with the troupe.

The members of the minstrels had an inkling, however, of the terms and planned a campaign against Leo warranted to cure anyone of a desire to work for nothing, and more particularly when by doing so he cut out someone else who would have received payment.

Nothing happened for a few days after the free singer joined the company, until one evening when Leo tried to "wash up" he found he had used lampblack. Eventually, however, his face was recognizable in its natural color, and having a few trivial inconveniences which peculiarly fell to his lot, Leo did not mind his position or the sneers of the minstrel boys.

It was too calm to last. The finish drew near, and Leo was blithely ignorant of it. On a certain fateful night the black would not come off. It was not cork and it was not lampblack. No one volunteered to inform Leo what he had placed on his face. With hard work sufficient of the coloring was removed to display the white beneath, but then Leo presented the appearance of a rare freak from the Far East.

Coming to New York to consult a face specialist, the boy was told that he had used alum in making up. Leo denied it, but his face told a different story.

After the light dawned Leo called upon his brother Gus, and the now ex-free singer has resigned his job with the Primrose Minstrels.

The minstrel boys are off "on the road" somewhere chuckling to themselves while waiting for the next victim that Gus sends along to take his brother's place.

A LIVE "BUSTER BROWN."

Appearing on the front page of Variety to-day is the picture of Buster Brown. He is seven years old and the son of Dr. E. Coleman Brown of Boston. Dr. Brown is known professionally as Boyd Coleman.

Buster is entitled to the name which Outenult made famous and has also a dog "Tige." Little Buster appeared on the stage when three and one-half years old. At present he is taking a dual part in "Buster's Burglar."

SKATING CRAZE DYING.

As an indication of the probable term of the present skating rink craze it is said that a food show will hold forth at the Metropolitan Skating Rink, Fifty-second street and Broadway, early in October. Madison Square Garden arrangements will put an end to the rink there as well early in the fall.

FENBERG SIGNING UP.

Among the vaudevillians engaged by Geo. M. Fenberg for his stock company next season are Sherman and DeForrest; also the Keatons, including "Little Gingles," the latest addition to the Keaton stage group.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

New York City, July 31, 1906.

Editor Variety:

I wish to call the attention of your readers to the unprofessional treatment received while playing the so-called "Jake Wells circuit." With the belief we were dealing with a reliable enterprise we had been induced to leave New York with a contract for Richmond, Va., with Atlanta, Ga., to follow. Fares to be paid between stands by the management. On arrival in Richmond we were informed by brother professionals of the shabby treatment they received during their engagement. As I don't believe in borrowing trouble I paid but little attention to the gossip, only to discover too soon that everything bad I had heard was true. The trouble commenced on Monday afternoon, when the manager positively refused to furnish some men to assist putting up our rigging. Consequently we were compelled to do the job ourselves. After this exertion in the hot sun Miss Hartwell was not in proper condition to do her "upside-down slide," although, as the manager insisted, she made an attempt but fell, thereby risking her life at the folly of this "artist hater" who disguises himself as manager. On another occasion it had rained, which left the platform too wet to work on. We asked to have it swept off. The answer was: "We don't keep anybody to sweep the stage for actors, and if you don't go on I will deduct a day from your salary." There are other similar things I could mention, which owing to lack of space must omit. But the meanest I have still to tell. On Saturday night we received our salary minus the transportation to Atlanta. When I asked for that I was told he did not know anything about Atlanta, nor was he authorized to pay out any transportation. So we lost a week through that.

W. G. Potter,
Of Potter, Hartwell and Co.

Atlantic City, N. J., July 28.

Editor Variety:

We signed contracts for J. E. Jackson's circuit for six weeks to commence at Sioux City, Ia., July 22. Sent billing and photos, which he acknowledged July 8, saying: "Can I depend on you? My part will hold good if yours does. I trust you will not disappoint me without notice." I sent wire saying: "We will be there sure," and lost a week to make jumps. After booking to Chicago from New York received letter dated July 11 asking us to postpone dates until September. Couldn't do it. I had to pay \$5.30 to get baggage back from Chicago to play Eastern time. I have settled since.

I think it correct to let artists know through your paper the type of managers we have in certain sections of the country.

Ellis Blamphin,
Of Blamphin and Hehr.

August 1, 1906.

Editor Variety:

Notice in Sime's criticism in last week's variety that I am accused of taking the Rockefeller "hairless head" joke from Mark Murphy. Please allow me the space

to plead Not Guilty. I got the story from a friend of mine nearly two years ago while in Cincinnati. Not only does this date support my contention, but the further and well-known fact that no Irishman was ever known to pirate from a fellow countryman makes my case a clear one. However, I am only going to tell the story two weeks more.

Pat Rooney.
Of Rooney and Bent.

London, July 21.

Editor Variety:

I note that in a recent review alluding to the New York opening of Morris and Morris, an English team, Rush said that they must have had a good look at Collins and Hart. In justice to Morris and Morris it must be said that they have been working their act for thirteen years in England, and were doing a burlesque strong-man act before Collins and Hart ever came to England. I trust you may find a corner for this letter.

Harry Harper,
Editor "Entr'Acte."

Chicago, July 27.

Editor Variety:

Dat pape of yours is all de cush. Every time I throws me lamps on de "Artists' Forum" it hands me a laugh. An' I'll tip me lid to you, kid, you're dere wid de dope. An' dem actors, well, say, I as to smile sometimes when I reads in dem teatre papes were some guy as nooked dem off de seats. Well, dat's a foul anytime a man is put out when he's sitting down. Then he ought to be disqualified for not sticken closer to the rules.

I seed in your pape were Mister Goldin was the first guy to pull the egg trick. Well, I don't want to get next in this row, but for mine, it's Ed Dunkhurst. I saw him do it first. That living freight car used to make fifteen eggs dissappear every morning for breakfast, and then he'd holler murder at his manager for running him against a shine hotel.

Well, I likes your pape. It's de goods for all of us. It's late and the glim in my stall is away to the bad so I guess I'll blow to the hay. So long.

Kid Hickey.

Evansville, Ind., August 1.

Editor Variety:

On occasions during June and July I have been prevented through unavoidable circumstances from forwarding my weekly report to Variety. Someone, however, did send in reports, signing my name, and they were printed. At all times these reports were detrimental to the artists mentioned, and were written with intent to injure me. The latest victims were Herbert and Vance, musical act. Reported as "poor," in reality the team made a good-sized hit. I have taken precautions to see that this does not recur, the person who used my name previously having had access to my stationery.

Robert L. Odell.
(Correspondent at Evansville).

WESTWARD HO FOR THE MANAGERS.

Owing to the large number of musical comedies being put out and the unprecedented increase in the number of houses throughout the country playing straight vaudeville, an unusual if not altogether unknown condition arises in which the managers and agents do not know which way to turn to get good comedy acts.

There has been an increased demand for offerings built upon comedy lines. The managers know that they must have them at any cost or sacrifice, and now for the first time in the history of vaudeville they are turning their attention to the West. From the present outlook there will be an extraordinary importation of Western acts, and many artists who have long been looking to the metropolis will now have the desired chance.

KEITH ASKS QUESTIONS.

The International Artisten Loge through its official organ, Das Programm, takes occasion to deny the statement recently made in Variety that that body warned the members against accepting the Keith contracts which specify that the services of the party of the second part are at the command of the manager for Sunday performances.

The I. A. L. admits that it has called the attention of its members to the fact that such contracts would not stand in law, and that artists could in no case enforce a claim against a manager under such an agreement. At the same time the Loge denies that it ever warned the artists against accepting these contracts.

In the account of the meeting of the Loge in the same issue of the paper occurs an acknowledgment of the receipt from H. H. Feiber, the Keith foreign representative, of a clipping from Variety containing a statement that the Loge had warned its members that a "blanket" contract could not be accepted, nor could a member pay over five per cent commission. The Keith agent asked for a confirmation or denial. The following is the report of the disposition of Mr. Feiber's question:

"A long and animated debate ensues, in the course of which it is decided to inform Mr. Feiber that the points referred to in Variety had often been discussed at the lodge meetings, but a definite warning to this effect had never been issued."

OSCAR, HEADLINER.

This story is going the rounds. "Nobody vouches for its accuracy, but it is worth the telling, anyway, just as a story.

Oscar Hammerstein in his never-ceasing search for features opened diplomatic negotiations with Tony Pastor looking to have him appear at the Victoria Theatre with his old-time singing act. When the inspiration hit him Oscar thought very well of the idea, indeed he is said to have thought \$2,000 a week well of it. These things were communicated to the veteran of vaudeville in Fourteenth street. The result was a polite note to Oscar setting forth that Tony Pastor would be delighted to do a specialty at the Victoria without salary, if Mr. Hammerstein would accept a like engagement at the Pastor Fourteenth street house.

James B. Carson has signed with "New York Town" to play a German comedy part.

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance
in New York City.

Fred Ray and Company, Pastor's.
H. V. Fitzgerald, Pastor's.
Rhodes and Carter, Keith's.
Eveling Sisters, Keith's.
Prof. Du Bois, Keith's.
Murray K. Hill, Keith's.
Minnie Dupree, Keith's.
Mr. and Mrs. Esmond, Brighton Beach.
Prof. Bilyck's Seals, Henderson's.
Knickerbocker Four, Henderson's.
Nellie Lewis, Henderson's.
The Leffel Trio, New York Roof.

"The Flamaturgists."
Exposé.

New York Roof.

An exposé is occurring this week on the New York Roof. It is intended to be the explanation of how the Fays (John and Eva) do their "mindreading." The Fays are repeatedly mentioned during the process. Samri S. Baldwin is supervising the operation, assisted by Chauncey D. Herbert and Louis Granat. The two latter named are ex-employees of the Fays. Mr. Baldwin is, according to his own admission, an avowed "fakir," but hasn't been working at his trade of late, although in the past he did with his wife what the Fays are doing now. Mr. Herbert is a squatty person, badly in need of a barber. Mr. Granat whistles in vaudeville when he has engagements to do so. The present season has been a dull one for these public-minded citizens, so, aided and abetted by the management of the New York Roof, a scheme was hatched to draw stray dollars into the box office by disclosing how a valuable and costly feature in an opposition theatre did its work. There is no deception about the exposé. The "mindreading" is done, and it is made plain to the audience how. A speaking tube and boys under the stage, with the writing on the prepared pads developed, is the solution offered by "The Flamaturgists." The Fays may use another method. The exposure isn't guaranteed; that is simply "one of the many." The audience on Monday night was indifferent to the performance. A number left the Roof while it was going on. It will be difficult to shake the faith of those who believe in "mindreading" or spiritualism, and others are not interested excepting from curiosity or amusement. Mr. Herbert does all the talking. He talks a great deal. It's a big advertisement for the Fays, and will probably cost vaudeville managers engaging the pair for future time an increase in salary. If the New York Roof management derives no direct financial benefit from the exposure, it will still be entitled to send in a bill to the Fays for free publicity. *Sime.*

Ernest Hogan.
"Minstrel Mokes."
Hammerstein's.

Ernest Hogan, the colored comedian, is attaining fame as a producer. His latest offering, styled "Minstrel Mokes," shown at Hammerstein's this week for the first time, will greatly enhance that reputation. About thirty colored persons of both sexes

are grouped similar to a minstrel first part. It is in the second scene that the action is lively and amusing. Hogan sings, and one number, a "coon" song, is the funniest thing in its line that has yet been heard. Hogan sings it well, as he does all his songs. He has gotten over his "shouting" days, for the nonce anyway. The opening is rather slow through "My Old Kentucky Home," with a special drop, rendered in sympathetic key. It is to be regretted that the act is short lived for vaudeville; Mr. Hogan's show will have it next season. *Sime.*

Exposition Four.
Musical Act.
Keith's.

The quartet is made up, so the program sets forth, of the Alexander Brothers and James Brady. The act has been playing over one of the burlesque wheels and makes its first New York vaudeville appearance here this week. All four are equipped with unusual talent in the special musical line they have elected to develop. The ensemble on the brasses was particularly well done, the quartet equalling any act of the sort and leading all but a chosen few. They should give more of this. The act has a distracting variety of features. They open in full stage dressed in rough-rider uniform with a xylophone number. Even in so timeworn a number they have introduced a touch of novelty by working in fife, drum and trumpet incidental. The next number is the brass ensemble, for which they make an extraordinary quick change to evening dress. They use the chimes, but could well dispense with this, for the apparatus is awkward and unwieldy and lacking in novelty. Another feature is a solo with accompaniment on the organ, 'cello and chimes and the act closes in one with the four men lined up for a singing number. They compare favorably with the average male quartets in their singing, and make another quick change into minstrel garb for an encore. A comedian in blackface supplies a bit of quiet fun. The act has worked so far away from the ordinary that it is a valuable attraction. *Rush.*

Dziria.
Dances.
Hammerstein's.

If Dziria had been allowed her own way in the Brazilian dance "The Maxixe" a different tale might be told. She was "restricted," however. The inevitable result followed her first appearance in New York on Monday afternoon. What she gave of the much-talked-about movements suggested what might have been. If Mr. Hammerstein wants a sensation, Dziria will have to be given a free rein. The dancing she now offers does not lift itself above that frequently seen of the "whirlwind" variety. Dziria is of the brunette type, bearing a resemblance to all similar dancers who have preceded her on this side. A man assistant did some fast work and helped in the main event, but the applause throughout was merely perfunctory. *Sime.*

Three Perry Sisters.
Songs and Dances.
Henderson's.

The Kinetoscope has a picture in which is shown three pajama-dressed girls in bed. A pillow fight is indulged in by the girls in the picture who have not time to do more before the light goes out. The Perry Sisters at Henderson's this week for the first time, have taken this idea, following it closely up to that point and then drifting on according to their own or someone else's notions. While they remain in pajamas the action is lively. A change is made though about the middle of the act and two of the girls sing an Indian song in costume. For a finale the third does a "kid" song with her "sisters" in pantelettes beside her. The girl in the red pajamas has taken it upon herself to attend to the vocalizing. She has a weak voice. At least it sounded so in Henderson's. Too weak altogether to accept the responsibility. If the young women will wear the silk evening dress throughout, having something written for that purpose, carrying the act legitimately from the brass bedstead at the opening back to the same place at the close, they will be in possession of a much more valuable piece of property than the act is now. The young woman now doing the "kid" number may insist that it be worked in somewhere, but she neither looks nor acts the part, reaching the youthful age solely with her voice. The youngest girl who wears the blue suit ought to be given more to do. *Sime.*

Meredith Sisters.
Character Changes and Songs.
Brighton Beach.

After a lengthy trip abroad the two Meredith girls are at Brighton Beach this week with a new act similar to the former one. A special drop representing a field is shown at the opening during which the young women appear as dairy maids. The remainder follows in "one." Several changes are made but the musical selections have not been well chosen. The act could be toned up considerable with more suitable songs. *Sime.*

Les Jundts.
Acrobatics.
Pastor's.

The Les Jundts are not a foreign act, as the name indicates. It is a renamed turn with an entire change of act excepting some of the acrobatics. Hand and head balancing are given, with a woman as the top-mounter. The other half of the duo is a man. Both look well on the stage, the woman especially so. The work is neat and clean, with only a trifle of inconsequential comedy attempted. Even this trifle should be dropped. A faster style of working would be an improvement, and with prosperity should come somewhat more elaborate apparatus. At that time also an appropriate drop as a background or working under the spotlight, perhaps, might add value. At present the act is good and would be a neat opening number on a large bill. *Sime.*

Bell-Prevost Troupe.
Acrobatics.
Henderson's.

Apparently a new act, the trio is composed of two men and a boy. They work altogether upon a raised platform about four feet wide stretching across the stage, with a bounding net in the centre. There is some hazard to the acrobatics done. The boy is the top mounter, and a good tumbler, doing "doubles" and "twisters" from the net and the board to the shoulders of the men in an easy, graceful style. The act has novelty and is a good attraction. At present the supports of the platform should be draped and an incline placed on each end to avoid possible accidents. *Sime.*

Harry Botter and Company.
"A Matrimonial Blizzard."
Pastor's.

"A Matrimonial Blizzard" was written by Edward McWade some years ago and may have been played in vaudeville before. Harry Botter and company are appearing in it this week at Pastor's for the first time in that house. It is a farcical plot based upon a married couple applying to the same attorney for a divorce over fancied grievances. The repetition in the dialogue and actions of each when calling upon the lawyer bores considerably, but the piece is dependent solely upon the manner in which it is played. Mr. Botter as the husband giving a vigorous performance, while Maude Alexander as the wife capably carried out the impersonation of a flurried deceived wife. Harry J. Lane as the attorney was the "butt" for both. In a character makeup he showed a few comedy moments. *Sime.*

Nora Kelly.
"The Dublin Girl."
Pastor's.

Appearing for the first time in New York City, Nora Kelly from Ireland sings only those melodies dear to the Hibernian. Miss Kelly's misfortune is that she is not strong vocally. It is also unfortunate for vaudeville. Seldom if ever has a more fresh-looking and charming young woman stepped upon the variety stage. Having an overflow of magnetism, pretty and with a natural grace without affectation added to a delicious brogue, Miss Kelly has an assured place in vaudeville particularly and the hearts of her country-folk especially if she can remedy her one defect. *Sime.*

Pauli and Wells.
Singing and Dancing.
Metropolis Roof.

The strength of the boys' offering is the dancing. They apparently have had no little training and experience in this work, for notwithstanding the cramped stage of the roof they got away with some of the best team dancing seen about here this summer. Both have style and grace and the team work approaches perfection. The singing is not so good. Neither has a voice above the ordinary. They dress neatly and will do anywhere. *Rush.*

La Belle Trio.
"The Singing 'Phone."
Pastor's.

These young boys have hit upon the idea of singing through a large megaphone.

After leaving the sounding shell two dance in black minstrel coats with a green lining. Whoever designed the costume deserves to have his license revoked. The dancers do not qualify as singers, but the third member has a bass voice of excellent quality. The selection he announced as his own has a pretty melody, but the bass makes a fatal mistake at the finale in singing a poor song without a musical accompaniment and allowing the other boys to join in. It would seem that three large megaphones could be in use as well, increasing the volume possibly. With the openings verging toward a centre point more effect could be given. The reason for the smaller 'phones doesn't appear. While singing the boys should leave the 'phones, allowing the audience to realize the difference in sound, immediately returning, repeating this several times. Kaufman, Fuller and Kaufman compose the trio. Care must be exercised in selections. The act should develop into a good number.

Sime.

Corbett and Forrester.
Songs.
Pastor's.

A Western team playing Pastor's for the first time. Several songs are sung, the man having a healthy voice singing at a pitch which robs it of any melody it possesses. His tones also bury the woman's voice when singing together. There is some talk and one brand new joke for New York. The man should modulate his tones, sing catchy ballads and marches, and tell Miss Forrester not to underdress for the changes if that can be avoided in any way. She looks too large because of this arrangement.

Sime.

OUT OF TOWN

Cameron and Flanagan.
"On and Off."
Majestic, Chicago.

The act opens in "one." Made up in blackface they tell some jokes told in their former conversation turn. The second scene shows a dressing room in a vaudeville theatre where the team, still wrapped up in argument, introduce good humor and wash up in view of the audience. The idea is excellent, with plenty of comedy and pathos in well-carried-out situations. Both are good dancers. The act will be a valuable one when it is in better running order.

Frank Wiesberg.

"The Christmas Gift."
Columbia, Cincinnati.

What was designated as a dress rehearsal, but which was in fact the first public performance of a new sketch, was given Monday night at the Columbia Theatre under the direction of G. P. Hamilton. It is entitled "The Christmas Gift." The sketch is by Fred I. Allen, a young newspaper man, and has three scenes. The first is laid in a parlor the night before Christmas. Billy Moore, a prize fighter, is to battle for additional honors and a purse of \$20,000. Moore risks every dollar he possesses on the result. He departs for the contest, bidding his wife an affectionate goodbye. The anxious wife, overcome by excitement and suspense, falls

into a troubled sleep. She dreams that her husband has been defeated, their fortune swept away, their home destroyed, and fancies that he has in a drunken frenzy attempted to take her life. At this point the bioscope is made use of, moving pictures showing a prizefight which her husband loses. The second scene is the kitchen, with the pair in the lowest depths of poverty. The husband vainly attempts the life of his wife in a dramatic manner. Moving pictures are again employed immediately after the interrupted attempt at murder to show the real prizefight. Moore wins. The final scene shows the family happily united and the "champion" home with the spoils. Charles H. Haines played Billy Moore and Edward Jenkins appeared as Tim Melvin. Mr. Hamilton was a sporting editor. The sketch after it has been pruned will become popular, but it is now too long and talky. The action needs to be quickened.

H. Hess.

Sam W. Mylie.
"Feet Notes."
Chester Park, Cincinnati.

Appearing for the first time in vaudeville Sam W. Mylie, late comedian of the Chester Opera Company, presented some German dialect, calling it "Feet Notes." If it is the intention of the artist to create a high class type of German character, he fails, mainly because there is not enough talking. Commencing with a song and dance well done, he follows with a short recitation, winding up with a dance in three parts, out of place in this sort of an act. Mylie is a clever dancer, but should have at least one more good song to make the act worthy. A different style of dancing than "soft shoe" would be more pleasing. As at present constituted the sketch will not do.

H. Hess.

"LE DOMINO" GOING AWAY.

Mlle. Dazie, the world-renowned masked dancer, "Le Domino Rouge," sails for London to-day on the American transport liner "Minnetonka" to open at the Palace Theatre on August 20 with her transparent mirror act in which she will be assisted by the "Eight Palace Girls," an organization quite as famous abroad as the English Pony Ballet, now with "His Honor the Mayor," are in America.

Before sailing Oscar Hammerstein announced the engagement of this well-advertised dancer as premiere danseuse of the Manhattan Grand Opera ballet, a fact which has aroused widespread comment.

Mlle. Dazie is the youngest premiere dancer in the world. Only one dancer on the stage equals her in vivacity, dash and skill in toe-rocks and execution, and that one is the marvellous "Gen'ee" at the Empire in London.

PLAYS ONCE A YEAR.

J. M. Van Allen, a wealthy native of Rockaway Beach, is playing at Morrison's this week, opening the show with an exhibition of rifle shooting. Every season he is booked by Morrison for one week and then returns to his regular occupation.

Sadie Foley, Myers & Keller's stenographer, is away for a two weeks vacation.

BILLY GOULD IN LONDON.

July 24.

Ted Marks and I sail on Philadelphia Saturday, July 28.

Mooney and Holbein opened at the Palace July 23. Their time was 8:40, which for the Palace is very, very early. Nobody in the stalls. They were very well received by—the few.

Chas. Leonard Fletcher opened same night at the Metropolitan and made a big hit.

Marie Lloyd offered her services to a certain agent for \$1,250. The very next evening, when the agent called on her, she jumped it up \$500. When the American said "why" to her, she replied: "If Vesta Victoria is worth \$1,000 I am worth \$1,500. It is not a question of money. To me it is either jealousy or ability."

Now for a bit of truth that may sound "harsh" to some of my brother and sister American professionals. Most American artists over here—not all; I refer to the artists that never amounted to anything in America—are the biggest and vilest of backcappers against American artists looking for engagements over here. They learn the "tying up" clause in the English contract and advise other Americans to sign them, knowing that when they discover how completely they are sold that they will become disgusted and sail home, leaving the field clear for their inferior ability.

Billy Gould.

MIXED TRUNKS.

There was wailing and gnashing of teeth when the Elinore Sisters opened their trunks at Buffalo Monday and discovered, instead of their green feathers and feminine fripperies, only a contrivance that looked like a wrestling mat. There was likewise language in Canton, Ohio, when the Bard Brothers received a "sister act" layout of gowns and things instead of their floor pad. The acrobats got along with a substitute well enough, but the Elinore Sisters were forced to go on in their street clothes. Then it rained telegrams in the office of the railroad and the exchange was effected a day or two later.

HE'LL "PUNCH" NO MORE.

Joseph W. Stern, the music publisher, acted as scorekeeper for a charity whist given at the Colonial Hotel, Arverne, last week, and swears he will not be dragged into such a position again. One of the players asked him to punch her ticket crediting her with eight points and Stern playfully disputed her statement. It required the combined diplomacy of Mrs. Stern and the entire committee to pacify the woman, who threatened to scratch his eyes out.

BOTH SANG IT.

Howard and Howard and the Virginia Earl outfit, both playing the Twenty-third Street, are not on speaking terms this week. Both are using "Cheer Up, Mary." Howard and Howard made a claim of priority and asked Miss Earl to cut the song, but the ex-prima donna refused and her young men sang the number through the week. The Howards declare that Miss Earl's act did not use the song Monday afternoon, and apparently had no intention of doing so until they (the Howards) sang it at the matinee.

THE LAST CONTRACT.

By Ashton and Earle.
(The Whistling Micks.)

"So you say you are an artist
And wish to enter the Pearly Gate;
But first you must answer questions
That to your life relate.

"To begin with I must ask you
'How many did you do a day?'
And did you work for anyone else
Besides Pastor, Keith, Castle or Shea?

"Did you ever get an engagement
By crossing an agent's hand,
Then tell your unfortunate brother
The business he did not understand?

"Did you ever work a 'Hideaway,'
A place where they sold The Foam,
Then put an ad. in the Clipper
Saying 'We're at our Summer Home'?

"Did you ever erase a contract,
Then fill in for fifty more,
And flash it in the dressing room
To make the other actors sore?

"Did you ever buy a parody
Or anything that was a good 'bit,'
Then four-flushingly tell the bunch
'I'm the one who wrote it'?

"On the side of the stage did you ever
stand
And say 'Bill, your act is fine!'
Thinking to yourself 'He doesn't know
I'm stealing it line for line'?

"To a manager did you ever go,
Now tell me for a fact,
And knock some one whom you had told
That you would boost the act?

"Now, if to all these questions
You can truthfully answer 'No,'
You may get your contract from Gabriel
And open up the show."

SOLD HER "PROPS."

Herman L. Roth, acting for Mme. Rialta, the fire dancer, has brought suit against William Woods, house manager of the Broadway Theatre, and Joseph George, the electrician of that house, to recover damages.

The dancer alleges in her complaint that she stored her paraphernalia in the Broadway at the beginning of the summer. Some few weeks later Mr. George sold a quantity of electrical goods to a dealer, specifying that Mme. Rialta's property was not to be included in the sale. Then both Woods and George went on their vacations.

The dealer, however, carted away everything in sight, and according to her story, when Mme. Rialta came to claim her property it was gone. In asking for damages Rialta declares that through this mistake she lost three weeks work in parks.

CANCELLED FORTY WEEKS.

After having signed with Hurlig & Seamon's "Trans-Atlantic" burlesque company for the coming season of forty weeks, Howard and Howard, a vaudeville-singing team, cancelled the engagement. They have been booked over the Keith and Western time for about the same number of weeks.

Shows of the Week - - - By Sime

PASTOR'S.

The Pastor patrons are enjoying themselves this week. The bill is full of laughmakers playing to an audience never requiring an extraordinary inducement before expressing approval.

Adams and Drew are having a return engagement here within a short time. They are not careful of their material at Pastor's, but should be. It is the one house in town that probably attracts more managers and agents during the week than all the others together. The team has some parodies which were liked; also some talk. They have improved since last seen and might do far better were they more careful.

Brockman, Mack and Belmont were the "scream" of the bill. The original Mack of the former trio is now in the piece, and "The Count on Mother's Account" is in excellent shape.

Frank H. White and Lew Simmons gave the familiar sketch they have so long been identified with and the three Roses supplied the musical portion of the program, always excepting Mike Bernard. The girls please easily with a refined appearance and good music. It would be an object lesson for the female cello player of the Six Cuttys to study the position of the Rose girl playing that instrument.

"A Strenuous Sprain" is a badly selected title for the sketch of Mack and Dugal. The sketch itself is not commendable. Something else should be tried. Miss Dugal looks very well on the stage, even with the handicap of a bandage on her foot resembling a hay stack with a sheet over it. Miss Dugal displays symptoms of an incipient ability to act, something strange in an early offering at Pastor's. A session with a stock company would disclose whether any latent talent existed and would be of benefit. Mr. Mack seems to be held back by the sketch.

Francis Wood is rolling his hoops and has one trick at least no one else is doing. Mr. Wood is making several slips nowadays and it doesn't improve his work. The catching on the string should not be attempted unless it can be gone through with a miss only now and then. To have both hoops repeatedly miss is a poor showing and is evidence of carelessness.

Harry and Bessie Seymour's four dogs are a well-trained lot of animals. A spotted mongrel draws attention through its looks. Miss Seymour did not appear during the act on Wednesday night. Mr. Seymour talks considerably more than is necessary. There is a good finish to a very good dog act.

The death of Violet Friend occurred at Kinver a few days ago. The deceased will be remembered as a favorite in New York City when she appeared at the New York Theatre in April, 1901.

"L'Amour" is so great a success at the Alhambra that crowded houses have been the rule ever since its production. The Alhambra and Empire are both doing good business.

Ben M. Harris will be next season's manager for the "Parisian Widows" burlesque company.

BRIGHTON BEACH.

Grover's Brighton Beach Music Hall is giving this week what closely approaches an "all-star" show. "Names" in profusion are scattered over it, although the matinee attendance has not increased.

The Empire City Quartet receive the greater portion of the laughter and applause. The comedy of Harry Cooper and the fine bass voice of Harry Mayo are the causes. The only noticeable changes since last seen in the city are the impromptu remarks of the comedian's and the song "Cheer Up, Mary," sung for the third encore bringing the four boys back for two more bows.

Billy Clifford followed next in popular favor. There is no denial of the fact that Mr. Clifford can win an audience. It required a few moments to do so on Tuesday afternoon, but he had the house with him at the finish. Clifford is singing two songs during which he invites those present to join in the choruses. The peculiar part of it is that that is done, although in this case both selections are simple, without being at all catchy.

The amusement for the children on the bill is Herbert's Dogs. Herbert has his animals under complete control and does not abuse the canines. The performance is gone through without a hitch, which together with the excellent training makes it a pleasant act to sit through. More especially so when it is taken into consideration that not a bark is heard with the stage crowded full of all variety of dogs.

Henri French in his assortment has fallen far behind the standard once set up by him. Mr. French is doing a little of everything, and nothing well. In the impersonations of composers he is wearing wigs evidently made by anyone but a wig-maker. Some fit and some do not, but the flesh coloring in all is beyond description. His confidence in either himself or his act is marked, but Mr. French needs to shape a more staple offering.

Arthur Dunn and Marie Glazer have "The Messenger Boy," and Dunn is liked. His size is his funny point. Miss Glazer, unfortunately laughs continually. So much that the audience does not believe it. All that Dunn says isn't comical; even the audience distinguishes, but the young woman laughs absentmindedly at every little quip and quirk.

A monologue by Edward Stevens is called "A Night Out," and to substantiate the sketch title Miss Marshall is utilized on the stage. Miss Marshall is charming, even though her first name is concealed. Mr. Stevens should subdue himself to the young woman's advantage and the audience's gain. At times he is almost funny; at other times doleful.

The Meredith Sisters (New Acts) and Pongo and Leo, an acrobatic team, were also on the program.

WESLEY HAS "THE MAGIC BOOT."

Louis Wesley has secured for booking Larry Smith and Mamie Champion with a new act entitled "The Magic Boot," which will be given its initial presentation at the Doric, Yonkers, August 27.

HENDERSON'S.

It is an evenly matched bill at Henderson's this week. The best known acts on it are the Four Melvins and Polk, Kollins and the Carmen Sisters. There is no name on the billboards to draw, and if business is just "fair" during the week there can be no complaint by the management, as the expense is light.

Henderson's has a peculiar style of putting on the "supper show" from eight until nine fifteen. It may not be the management's idea of that part of the program, but in comparison with the rest this surely happens. Anyone dropping in the house at eight sees the features of the bill finally around eleven o'clock if the patience holds out. With the three-shows-a-day plan there is a side issue of waits between acts giving the house thirty minutes leeway in each division without figuring upon the overtures.

The Bannans are making a big hit this week with club juggling. There are three boys and they have two new formations besides throwing the clubs at one another. It is very fast work and looks dangerous. The clubs are thrown overhand hard and direct. Speed has formerly been obtained by pitching or tossing the clubs, but throwing is a new departure. One boy is not certain of his catches, although that may be owing to the warm weather.

The Buckeye Four, called a "comedy quartet," manages to pass in middling fashion, which properly describes also both the singing and comedy, while the Arlington Four with the colored comedian receives a large share of the applause.

Myrtle Byrne and company do the familiar sharpshooting tricks, having targets as a rule too large to miss, and Miller and Kresco (one a blackface comedian) run the scale from piano playing to talk, with some indescribable comedy mixed in. They are in need of help to place the act in proper channels. Now it is running away with them.

Lee White, a pretty young girl on the stage, is singing "straight" songs only in a pleasing soprano voice. It is her mistake in not having more melodious selections even at the cost of her top notes. Miss White carries herself well and were she to cater more to the popular taste without the desire to exhibit her vocal cultivation she would reap a better reward.

After the style of Cole and Johnson, Carlisle and Baker, colored musicians, play pianos and sing songs. Judgment is lacking in selections. The ragtime medley announced is not catchy when it could easily be made so. The idea of the two pianos is good, but sufficient is not gotten from it.

Jacob's dogs did their tricks, and the Italian trio (held over for the second week) amused the audience through their regulated sizes while drawing large applause for the singing.

The Bell-Prevost Troupe and the three Perry Sisters are under New Acts, while Leonard Kane, "the dancing Adonis," nearly looked the part against a black background, and Van Cleve, Pete and company were there also.

Yesterday saw the last of the Summer vaudeville shows in the Beach Casino at Asbury Park, N. J. The rest of the season up to September 15 is filled with other attractions.

John W. Ransone has returned to vaudeville. When he is seen in the city he will make use of a William Jennings Bryan impersonation, grabbing off the opportunity made by the reincarnation of the Nebraskan as a Presidential possibility.

The buildings standing on the site selected for Hathaway's new theatre at Brockton, Mass., have been torn down and contracts were this week awarded for the erection of the new structure. The agreement calls for the completion of the new playhouse in November.

Grace Cameron will have only thirteen weeks or so of vaudeville dates to play after the opening of the season. Following the time already booked for her in the continuous she will go out at the head of her own company in a musical offering called "Little Dolly Dimples."

D. R. Williamson, of T. W. Dinkins' office, left town yesterday to take up the management of the Bijou Theatre burlesque stock organization in Philadelphia. Sol Myers, who has been the resident manager of that enterprise, comes to New York to rehearse the "Yankee Doodle Girls" burlesque company.

On Tuesday afternoon at the Berkeley Lyceum, Sanger and Pittman, the new vaudeville producing firm, gave a private dress rehearsal of their first production, a sketch by Robert McWade, Jr., entitled "The Big Show." The performance was for the special inspection of Percy Williams, William Hammerstein and William Morris.

Jules Keller, the hand balancer who was killed in the recent railroad wreck in England, had been a member of the Music Hall Artists' Railway Association for some time. Just previous to his death Keller allowed his membership card to lapse. Had he not his heirs would have received \$2,500 from the insurance coupon of the association.

In the last issue of "Fun Biscuit," a press sheet issued by Woodford and Marlboro, of which Jeannette Marlboro is the "editress," the following quotation appears as the leading article:

"Bill boards for ten cents a week. But he can't cut his hair with a Clipper, unless he has a Mirror. This is a good Variety of Slap-stick comedy to mix with Hash and eat my effervescent Fun Biscuit for Dessert and take an Encore."

Dot Stephens, a well-known English comedienne, who played Edna May's part in "The Belle of New York" provincial company, met with a terrible accident a few days ago. While in a railway carriage she went to open the window in the door. The door was unlocked and she fell out into the tunnel below. She has had one leg amputated and is in a critical condition.

Shows of the Week

METROPOLIS ROOF.

Lottie Gilson, grown into a very sizable "magnet," provided the feature of the bill, the remainder being made up of eight acts of fair individual merit and properly adapted to roof purposes.

Miss Gilson was an undoubted hit, mostly through an exceedingly good song repertoire. One of her numbers with a first-rate bit of business helped her immensely.

Charles and Fanny Van got away with a comedy sketch notwithstanding the handicap of having a considerable quantity of talk. It opens with a money-changing stunt in which the man plays the "mark." They make it funny. The remainder of the act is made up for the greater part of parodies, all of which are pointed.

Ray Cox used the Bert Williams imitation again. This is the best impersonation she does. The business incidental to Miss Cox's last song has been changed around a trifle and slightly improved. The limited space of the Metropolis Roof stage hampered her dance.

Carroll and Baker are fair comedians, who were helped to their generous reception by a bundle of parodies. These seemed to be new and the last one was the best yet heard hereabouts on "Waiting at the Church." The Hebrew comedian is not as good as the average in his dialect, but more than made up for this by his ability as a dancer. They were the second dancing pair in the first part, following Pauli and Wells (New Acts), who had set a swift pace.

Herbert Brooks led off in the second half. He has abated not a jot of his burdensome talk, either during the card palming or as incidental to the puzzling trunk trick. The act moves with much better speed during the card manipulating introduction. Brooks compares favorably with the best of the pastebord experts, but in the trunk escape he draws out the preliminaries beyond all necessity. The attractive appearance and graceful manner of Miss Hill helps considerably at this point.

Tom and Edith Almond's dancing act stands out from the others in the same class by reason of a number of novelties. They start off with a half-hearted effort to introduce a sort of sketch structure to hang the offering on. No good purpose is served by this arrangement. The introductory dialogue occupies but a few seconds, but it leads the audience to expect something in the nature of a continued plot, an expectation which is not realized. The pair would do better to give the dancing and musical act straight.

Gertrude Hoffman in a single dancing and singing act fared well. She had no less than two "ringers" in the boxes for her first song and a quantity of byplay made this part interesting. Miss Hoffman is fully equipped in the particulars of dancing ability and personal charm to do well in an offering of this sort. Of her impersonations that of Anna Held was the best.

The strain of holding up the greater part of the act both as to its singing and dancing seems to be telling on the girl of the Young America Quintet.

KEITH'S.

Somebody in the Kitabuza Troupe of Japanese acrobats must smoke pretty frequently. At each pipe he thinks better than ever of that hand-embroidered drop the troupe uses. It was said to cost \$3,000 when the troupe played the Novelty last spring. Then it was programed at \$3,500 at Henderson's, only to turn up \$5,000 at the Twenty-third Street. It glitters on the Union Square stage this week and the orientals asseverate with engaging naivete that they now value it at \$7,000. The act is noticeable for its characteristic Japanese smoothness, swiftness and completeness of detail. The foot juggling ranks as one of the best dumb specialties to be seen in vaudeville. The active members of the octet are all Japanese, but several of the men are native to the Western hemisphere and do not make up very well.

The Exposition Four is under New Acts.

Marshall P. Wilder was the feature of the bill. His stories taxed the mental agility of the Fourteenth street audience somewhat, but the little humorist was indulgent and gave them time to catch up. Being thus carefully nursed they got along nicely, but seemed to like those stories that they had heard before and knew were funny.

Benn and Hamilton had some good high jumping and made use of several showy tricks with barrels.

Malvene and Thomas make up a sister team which gets away from the familiar routine only in its attractive dressing and the dancing of the pair. Their voices rank somewhere below the middle of the scale. The darker girl should at least take her hat off if she has no further change to make for her second and third entrances.

Estelle Wordette and company have been showing too much before audiences who demand rough comedy, and stand in danger of losing their sense of proportion.

Campbell and Johnson suffer from the same cause. They have apparently found that the rougher clowning receives the louder applause and have accordingly "taken the lid off." This may be well enough unless they are led astray to too great an extreme of knockabout assault and battery, as they appear to be in danger of doing.

Anderson and Coines, colored singers and dancers, just escape having an excellent act. The comedian does rather better than fairly with his end of the dialogue and gets away with a really excellent dance of the loose variety. The comedy stunt with the spotlight was not funny. What the pair need most is a dressing up of their talk, with the "fattening" of the comedian's half.

Dixon and Anger depend a good deal upon the liquid rolling "R" of the German comedian. Their talk is funny only in spots and the layout of the conversation shows nothing particularly new. The comedian is excellent in his dialect and the straight man comes up to specifications. New text will help them a lot.

The Zazell and Vernon company in knockabout pantomime closed the bill. Richy W. Craig with his musical comedy act and Wallace Trumann were placed in the second position on the program.

By Rush

TWENTY-THIRD STREET.

The bill is much more evenly distributed this week and displays a high average of excellence.

Virginia Earl's musical offering has grown into an entertaining dancing and singing sketch. From the opening there is something moving on the stage every minute, and the act closes with horse play involving the distribution of burnt cork from the face of the butler. This performance is good for the laugh that is deemed necessary to the finish of pretty much every vaudeville sketch, but seems a bit out of the atmosphere of the rest of the act.

The Farrell-Taylor Trio was the laughing hit of the bill, for which the vocal eccentricities of the smaller comedian were largely responsible. It seemed at times that he would make the mistake of overdoing his clowning, but the audience seemed in the mood to take all he cared to send. The other comedian worked more quietly and caught a laugh or two with trick paraphernalia. The woman looked well and sang in several passable trio numbers.

Barney Fagan and Henrietta Byron did well. The act is sumptuously dressed and both principals are players of ability and experience. The dialogue was the least entertaining part, although they handled the talk with a skill and dash that made a good impression. Mr. Fagan's dances were well done and the quick changes of Miss Byron's gave an attractive touch of color to the latter half.

Delmore and Darrell have a dancing and singing act resembling the Fagan-Byron offering somewhat. The time required to make up in burnt cork in sight of the audience seemed hardly worth while, and the impersonation which furnished the excuse was not good enough to score strongly. This pair also show lavish dressing and make an attractive showing.

Cook and Madison have a new drop showing the Subway entrance at City Hall Park which gives them a good entrance and an opportunity for a funny bit of business with a park bench. The act otherwise has not been changed very much except for a little new talk. They close with the burlesque sharpshooting stunt, which is good for laughs although it moves slowly.

Marion Garson comes forward with a straight singing act of an unpretentious sort. She has an excellent voice, but makes her appeal through her youth and beauty rather than by any unusual quality of her offering. She is billed as "the girl prima donna," but her appearance is more like that of the sweet girl graduate.

Howard and Howard are back with a new song and their old talk shifted about a bit.

Delmore and Onaida in an early position did not make a particularly strong impression. The perch work is not out of the ordinary and the woman did nothing more sensational than a series of poses. The warm weather probably had much to do with her lack of animation.

Mr. and Mrs. Perkins Fisher in Ezra Kendall's neat sketch, "The Half-Way House," did very well in their quiet way.

Iowana Park at Des Moines, Ia., has passed into the hands of a receiver. Business was slow and the accumulations of obligations without available funds caused the action to be taken by the creditors.

Myers & Keller will book for the big exposition scheduled to be given in Baltimore in September. Among the acts already placed are Chiquita, Perrai's Animals and Leavitt's Crystal Maze.

Joseph West, formerly of the vaudeville team of Lewis and West, who has had the management of the Edgewood Park Theatre, Shamokin, Pa., this season, has been re-engaged in the same capacity for next year.

Highland Park at Auburn, conducted by James A. and M. C. Hennessy, changed the policy of their enterprise this season to vaudeville, opening last week. Reports to date are favorable for healthy business receipts.

Baltimore will have a "home product" show and exposition September 8 to October 8, to be given on the grounds of Electric Park under the auspices of the Travelers' and Merchants' Association. Roy Knabenshue has been engaged as one of the chief attractions.

Fred Ingersoll will presently retire from the management of all the parks included in the Ingersoll-Hopkins string, devoting himself entirely to promoting summer amusement resorts. He has already resigned from the management of the two Luna parks at Washington and Scranton. The firm, however, will continue to book for these enterprises.

"Dream City" at Pittsburg emphatically denies that it is becoming financially troubled. Stanley C. Vickers, the general manager of the resort, says the park is doing a very nice business; better in fact than was expected. He believes that next year "Dream City" will be in the van of summer amusement resorts in his part of the country.

Miss Valentine, of Radford and Valentine, mourns the loss of her sister, who died in Paris at the age of twenty-six. Death resulted from a cold contracted in a damp dressing room in the French capital, where she had been playing for several years.

William Gould and Valeska Suratt will play Brighton Beach September 3 in a new act. Mr. Gould returned from England this week. Miss Suratt has been here a few days longer, having brought over a Paris wardrobe that is as striking as it is fashionable.

Tony Pearl likes the spaghetti selling business pretty well. He has turned down forty weeks with the Julius Steger act to nurse the Seventh avenue restaurant through the coming winter. He says he was offered \$150 (?) a week to take to the road with his harp.

NOTES

Pat Rooney and Marion Bent will produce their new act called "The Bellboy's Busy Day" at Utica on August 27.

Gus Hill was taken ill en route for Atlantic Highlands on Saturday and was absent from his office most of the week.

Charles Wells and Blanche Boyer will appear at the Doric Theatre in Yonkers week of August 27 in a new rural sketch.

The Empire Comedy Quartet will play both Hammerstein's and the Alhambra theatres during the week commencing August 27, the opening date at both houses; also the beginning of the quartet's regular season.

Joe Barrett, the former manager of the New Century Theatre, the stronghold of the Empire Circuit in Kansas City, Mo., has been slated to handle the Alcazar in Brooklyn, playing Western Wheel shows, for the coming season.

Jos. L. Weber, in charge of the Weber & Rush vaudeville enterprises, will leave New York next week for Binghamton and Schenectady, where the firm's houses are located. Mr. Weber has been actively looking for both while here.

There is said to have been some dicker-ing between Cliff Gordon and Harry Von Tilzer concerning an arrangement whereby the "German politician" shall go out at the head of a musical show under the patronage of the music publisher.

Fred Donaghey, now handling the press matter for the New York Roof, leaves in about a week to assume the management of Robert B. Mantell. Everything considered, Mr. Donaghey has made an enviable record during the summer.

Ben Harris sailed on Thursday for Europe to secure the signature of a female star to a contract for a tour of vaudeville at a tremendous salary. Harris expects to remain abroad just long enough for the ink to dry on the contract.

Tom Branford, the American who has been in England so long that he is called an Englishman, will open at the Doric in Yonkers on August 27.

Leonard, Halliday and King, the vaudeville combination, have been signed by Charles H. Yale for his musical show, "Painting the Town."

Since the inauguration of a ten-cent fare by the street railroads of Bridgeport, Conn., Tilyou's Steeplechase Park in that city has suffered a severe financial setback and is said to be losing heavily.

Frederick Lamade has begun work on the new vaudeville house in Williamsport, Pa., and promises to have it ready for opening by December 1. It will have a seating capacity of some 1,300.

Josephine Sabel sails for Europe August 21 to open at the Scala Theatre, Paris, early in September.

Bailey and Austin are back in town after an entire year's tour of the country. They are going with a "show" in the fall they say.

Patrick Morrison, who has been laid up for several days with an abscess on the ear, has now recovered and is once more attending to business.

Harry A. Bailey, formerly treasurer of the Colonial Theatre at Lawrence, Mass., will manage Weber & Rush's "Bon-Tons" burlesque company.

Harry Gilfoil, the imitator, received an offer from the Keith Agency amounting to about two-thirds of the salary he has been accustomed to receive.

James O. Wesson, known professionally as Jim West, committed suicide at Schenectady, N. Y., last Monday. He was an old-time circus clown.

The simple life for T. W. Dinkins after this. He has bought a twenty-acre farm at Central Park, L. I., on which he proposes to raise garden truck.

Myers & Keller announce the premiere in America of Marzella and Bertholdy, a German team using thirty-six birds, at Henderson's week of August 13.

Howard Brothers, they of the banjo throwing specialty, will presently return from their English tour. They will go out with one of Hurtig & Seamon companies.

John R. Rogers has been engaged by Klaw & Erlanger to travel in advance of compelled to abandon the management of his new Irish vaudeville star, Nora Kelly.

Salmon and Chester, the English eoster singers, left New York last Monday and open to-day in Butte, Mont., after which they play the Sullivan & Considine time.

Lou Watson will manage Sam Devere's Own Company playing Western Wheel houses next season, doing his specialty in the olio. Andy Lewis is also with this company.

William A. Lang, of the agency firm of Lang & Barbour of Chicago, has been selected for the position of manager for the new International house, the Majestic, in Erie.

Dorothy Russell ran into town from her summer home "in the mountains" and says she has not decided as to whether she will play vaudeville the coming season or retire from the stage.

L. Wolfe Gilbert has been released from his contract with Weber & Rush. He declares that he signed to play week stands and afterward discovered that he was expected to play one-night stands.

CORRESPONDENCE

CHICAGO.

MAJESTIC (Wm. Newkirk, mgr. for Kohl & Castle).—Ruth White was in the original cast of "The Burgomaster" and played an important part for several years in "The Tenderfoot," the same place in which Wm. Rock appeared. Both are in vaudeville in "girl" acts, and the coincidence is that they head the respective bills at the two vaudeville theatres this week. Miss White's act is given over entirely to musical numbers, with no attempt at comedy. The setting is arranged to give a spectacular effect. Miss White appears in male attire and opens with a song, assisted by eight pretty girls. A clever dancing specialty, by Mabel Lorenz follows. The "Kangaroo" song, the best liked number, should be allotted a competent singer. Miss White is talented, has splendid voice, is artistic and charming throughout the act, which as a whole made a decidedly good impression. Jimmie McCreedy and company again present "The Madcap Inventor." The fun is so fast and sweeping in "The New Reporter," presented by Al H. Weston and company that the audience is in constant laughter. Watson's Farnyard Circus is a novelty. There are trained roosters, dogs, cats, pigs, and a stubborn donkey in amusing antics, with plenty of comedy furnished by Mabel Lorenz and company. The act closed the olio and held the audience. The new Lehighs have an amusing sketch with good material. The "bellboy" is an excellent dancer and the dancing burlesque ball game was well done. Byron and Langdon in "The Dude Detective" have an abundance of good material, excellent methods and more than deserve a better place on the bill. Lillian Apel and Francis Borne present a comedy sketch entitled "A Fair Madcapade," containing a number of not too amusing situations and episodes that could be made more effective. The piano solos of Miss Apel received applause. The Bowery Newsboys are good singers, harmonizing as a quartet. The comedy does not enter. "Italian" character shows are dropped. Mays and Hunter are good banjoists and pleased. Georgia Charters Lewis, vocalist, whistler and monologist, is at her best in whistling. Budd Brothers alternate their acrobatic stunts with comedy, some of it amusing. Will McBobble deserves credit for his good memory of the old-time circus clowns. George A. Beane and company have "A Woman's War." It is given the first alphabet in the bill and should have better place.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle).—The bill has for its headline honors William Rock and Grace McArty in Ben Jerome's fantastic musical conception "Thebe," which scored recently at the Majestic. The piece is interspersed with new bright material and now runs more smoothly. Rock has succeeded in elevating his mechanical clown far above the usual buffoon types of pantomime. Miss McArty is pretty and graceful, but her voice is too weak for the semi-classic songs. The eight girls employed are good singers and good dancers. The Stein-Erretto family are marvellous acrobats and hand-to-hand balancers. Dave Lewis is given a good spot on the bill. Some of the stories he replaced are not as good as those heard last week, but he managed to gain a number of laughs with them. The Rialto Comedy four have good songs and good blends. The comedian is funny while the other three look neat. Foster and Foster in "The Volunteer Pianist" have a rattling good musical offering. The comedian of the team is an excellent pianist and both are entertaining. Martini and Millan in a burlesque on magic contribute fun and their tricks and illusions are interesting. John A. West is a good musician, but as a single entertainer he is overburdened with talk which could be condensed to allow more music without weakening the specialty. Cameron and Flanagan are under New Acts. Carl D. McCullough and company, consisting of two men and a woman, have a versatile singing sketch. The Indian number needs rehearsing and better dressing. Edwards and Glenwood are wire walkers, jugglers and have a revolving ladder for a finish. The comedy relieves the woman from several good effects in the ladder act. Neola, juggler, has nothing new in that line, and Maud Delmar in blackface sings old coon songs. Dan Kelly has a new comedy sketch in which the man does fair character work similar to that of Tom Nawn while it lasts. The woman has a fairly good voice.

TIROCADERO (I. M. Weingarten, mgr.).—"Fiddle Dum" is the meaningless title of the burlesque presented by the stock company in the usual attractive manner. The piece affords an hour of amusement. In the olio Carroll and Clark have a comedy sketch that is noisy. Flora Moore was reminding of olden times. She sang "McGinty" in Irish and German and followed it with a jig that pleased the audience. The Juggling Jordans, expert club manipulators, and P. D. Williams, illustrated songs, complete the olio. Abe Attell, the prize-fighter, extra attraction.

FOLLY (J. A. Fennessy, mgr.).—The last week of burlesque by the summer stock company is announced by Manager Fennessy. The theatre will remain closed for two weeks, during which time alterations and decorations will be made, as well as new seats and scenery installed. The final show of the summer offers two burlesques—"Are You a Buffalo?" and "Wild and Woolly West." In the olio appear McCall Trio, singers and dancers; Four Nelsons, comedians; Daisy Reiger and Clio Collins, oriental dancer.

WHITE CITY (Paul S. Howe, mgr.).—The Killeen band, musical comedy organization, which has not been heard in this city since last year, succeeded Liberatis' band in the pavilion. The organization is composed of forty-five instrumentalists and has in addition a vocal chorus of sixteen in native ballads. The hippodrome attractions given in open air are popular and the large crowds remain around the plaza stage near the gate entrance throughout the performance, which starts at almost midnight. The Nelson family of acrobats are the chief attraction this week. Manager Mencher has a good bill at the vaudeville theatre and business continues un-

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Devoted to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 31 W. 31st St., N. Y.
(Meyer Cohen, Mgr.)

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Mr. Henry Troy, whom we have mentioned in several of our issues regarding his singing of "Just One Word of Consolation," has at last come into his own at Hammerstein's Victoria Theatre and Roof Garden. It was my pleasure to hear him last Monday evening on the Roof and the way he sang this song in his beautiful high tenor voice was indeed a treat, which was shown by the hearty applause bestowed upon him by the immense audience present. He had to

respond to five encores before he was allowed to leave the stage. Mr. Troy is engaged for the balance of the season at the Roof and at the opening of the regular theatrical season will again be one of the leading features of the Ernest Hogan show. Maxwell & Dudley, a clever vaudeville team, are making a feature of "The Tale of a Troll" and "Somewhere." They speak very highly of both songs and of the success they are making with them.

broken in spite of the fact that many are unwilling to spend an hour or two in one place when during that time they can see a dozen other attractions on the ground. The bill this week includes Olney and Cunningham, Williams and Mayer and Peter J. Smith.

SANS SOUCI PARK (Leonard H. Wolf, mgr.).—An Irish village has been installed in the space formerly occupied by the Igorrotes and is proving a good attraction. Princess Corena and "Goo-Goo" Girls are a feature. The best musical organization heard in any park this summer is Orest's Vessella's Band. The house is the theatre are Wilson Brothers, German comedians; Pope and dog; Hardee Weston and Jimmie Lucas.

RIVERVIEW PARK (Wm. M. Johnson, mgr.).—Pain's pyrotechnical spectacle, "Last Days of Pompeii," moved over to this North Side resort for a run. The production is the same as given at White City.

CHUTES.—Pozzi's band in concerts and Elter, the young woman who passes for a mermaid and puzzles the West Siders with her exhibitions in the Chutes Lake, are the chief attractions, although many other good things in summer amusement are furnished at this resort. Burns' trained dogs and William Looker's bicycle ride down the Chutes incline are retained.

RAVINIA PARK (J. J. Murdoch, mgr.).—This is the last week of Walter Damrosch and the New York Symphony Orchestra at this beautiful resort. The engagement has been a very successful one artistically and financially. Next week the Theodore Thomas Chicago Orchestra, with Frederick Stock as director.

COLISEUM (Stewart Spaulding, mgr.).—This mammoth building, converted into a beautiful garden with an illuminated fountain in the centre, is picturesquely inviting and the drawing power of Ellery's band phenomenal.

CLARK GARDEN.—Carl Bunge's band and Cora Lathrop Patterson, soprano soloist, offer good music of the encore kind.

NOTES.—Wm. A. Long will manage the Majestic Theatre, Erie, Pa., for John J. Ryan when that house opens about September 1. Mr. Lang is interested with Ernest L. Barbour.—The Grand Theatre at Joliet, Ill., is undergoing improvements, both interior and exterior being remodelled and decorated for the coming season. The theatre is under the management of Louis M. Goldberg, the youngest manager in Illinois. The season opens August 27, and many headline attractions will be seen there in the fall.—All of the houses in the middle West controlled or managed by the Sullivan-Considine time, will open September 3, and Chris. O. Brown and his corps are busy handling out many contracts to artists for the coming season. During the week west theatres at Winona, Mankato, Minn., Fargo and Sioux Falls, S. D., have entered the fold of the Considine forces, while several others are being sought in larger cities. Miss Mary Mison. It is authentically stated that this concern has made bids for new theatres to be built at Jackson and Kalamazoo, Mich., besides the one contemplated for Battle Creek, which seems a certainty.—The contemplated production of Newton and Hampton's musical comedy, "Captain Four Flush," has been abandoned by Manager Brower, who decided not to go into the venture financially. The show is said to have been well backed up in the middle West and South, and unless another backer is found to finance the company the members engaged for it, including several vaudeville artists, will have to change their plans for the ensuing season.—The Texas Quartet joined "Four Comedians of the Earth," a new musical play organized here for next season.—"The Empire" will be presented for the first time outside of Chicago at Des Moines, Iowa, early in August, under the management of Harry Askin, who will shortly bring the piece to New York for a run if Broadway takes to it.—Harry H. Richard will be assisted by Dorothy Dale and Mayme Taylor in the musical sketch to be presented in vaudeville, opening at Lake View Park, Terre Haute, August 5, with solid backing by William Morris. The act will be seen in New York shortly.—The suit of Harry Carson Clarke against the Inter-State Circuit for \$200 was argued before Justice Horley, this city, who decided in favor of the Inter-State people. FRANK WIESBERG.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, mgr.).—Week 30. Al Phillips and company in travesty "Foolish Fun" created unlimited laughter. The Sisters O'Mears gave a very good exhibition on the tight comedian headliner; Neff, comedian, big hit;

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IT AIN'T ALL JAM"
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Violet and Old, very good; Swer and Westbrook, fair; Barrington, very good; Alice Saylor, singer.
GEORGE KOHLER.

BALTIMORE, MD.

ELECTRIC PARK (Schanberger & Irvin, mgrs.)—Week 30: Bill is headed by Edith Helena, soprano, who received a hearty welcome; Jack Wilson and company present a good singing and dancing act; Young and Devoe, in "dancing by the book," took well; Abdullah Brothers, acrobats, exceptionally good; Sisters de Faye in a musical act are attractive and pleasing.—**RIVERVIEW PARK** still draws large audiences to hear the Royal Artillery Band of Italy.—**QUIN OAK PARK**.—The vaudeville includes: Hrag and Stange, musical act, pleased; Ford and Bowen, blackface comedians, good; Joe Downey in monologue, scored.
G. J. WOLFF.

BAY CITY, MICH.

WENONA BEACH PARK CASINO (L. W. Richards, mgr.)—Little Buster Brown proved to be the most popular person on this week's bill, especially with the children. The little fellow recites Shakespeare as fluently as though he had been familiar with it for years. Mile. Vallerita and her trained leopards proved to be another leading attraction. She performs in an aluminum cage lighted by electricity with six leopards. Adair and Dalin, novelty wire walkers, did good work. Lillian Ashley talked well and sang charmingly. William Tompkins proved a good entertainer.
MARGARET GOODMAN.

BINGHAMTON, N. Y.

WHITE CITY (F. E. Wagener, mgr.)—July 30: Duffy, Sawtelle and Duffy, in a one-act playlet entitled "Papa's Sweetheart," good; Nibbe and Bordeaux, comedy sketch, very good; Dale and Rossi, German comedian, good; Juliet Winston, singing act, good; Bill Sisters, "the fat ladies," in their great boxing act captured the house.
JOGGERST.

CINCINNATI, O.

ZOOLOGICAL GARDENS (Walter Draper, mgr.)—Weber's band remains for the present week and created the best impression of any band appearing in Cincinnati this season. The orchestration has improved wonderfully, while the programs are ideal. The soloists are: Ferd Weiss, cornet; Emile Chevre, piccolo; Fritz Koch, French horn; J. W. Merrill, cornet; Richard McCann, cornet; Carl Kohlman, euphonium; Howard Kopp, bells; Blanche B. McHaffey, soprano. Wormwood's Dog and Monkey Circus continues to give enjoyable entertainments.—**CHESTER PARK** (I. M. Martin, mgr.)—The opera company presented "The Bohemian Girl," with J. K. Murray and Clara Lane. The performance was equal to those given by the best companies during the regular season. Charles Fulton and Francis J. Boyle distinguished themselves. The vaudeville is the best that has ever been seen at any resort around Cincinnati. Sam Mylie (New Acts); Dill and Ward, very clever; wire, Swan and Bamford, comedians, good; Gavlu, Platt and "Punches," neat act; Murray K. Hill, blackfaced monologist, good; Arlington and Helston make a good impression with their eccentric dancing; Ed Estus, an equilibrist of unusually good calibre.—**ELECTRIC PARK** (Mr. Williams, mgr.)—Week 30: Irene La Tour and her clever dog Zaza, good; the Four Slugging Colons, a clever quartet; Robinson and Grant, midgets, were liked; Silvern and Emerle, good acrobatic act.
MARTEL.

ALTOONA, PA.

LAKEMONT PARK THEATRE (L. T. Shanahan, mgr.)—Week 30: Polk and Polk, acrobats, good; Tops and Topsy, "the belfry" and his dog, good act; John and Maudie Conroy in a comedy dance sketch received liberal applause; Bartlett and Collins, comedy sketch artists,

scored a hit; Joe A. Harlan proved a drawing card; Chester Blodgett Johnstone, trick cyclist, very clever. Coming next week: Adele Purvis Ourl, Bruce and Dagneau, Kitty Nice, Burkhardt and Berry, Harry Tsuda, the Zarnes.—**NOTES**.—Ang. 2, Methodist Day at Lakemont Park. The New Mishler Theatre opens August 9 with "Arizona."
C. G. C.

APPLETON, WIS.

BLOU (Chester Scott, Mgr.)—First half week July 30: Martynne, the sensational dancer, the most elaborate setting and beautiful electrical effects seen at this house. Yerkas, equilibrist, very good; Phelps and Higgins, poor; Lew Diamond, comedian, good; Alice Saylor, illustrated songs. For last of week 22: Pete Baker, Dutch Orville and Frank, equilibrist, nothing new; Fay, Cooley and Fay, midgets, were a big hit; Griff Brothers, acrobats, first time here, scored.—**CONEY ISLAND** (T. Anderson, sec.)—Bryant's Greater Minstrels, under the direction of George W. Engelbreth and Bert Melburn, began a week's engagement under favorable circumstances. The performance runs nearly ninety minutes and includes Bert Melburn, Ed. Hayes, Jack Perron, Peter McManus, Tom Akers, Sam McKee, John C. Dickens, Eddie Wagner and George Murray. An innovation was the moving about on the stage from place to place by the interlocutor. Ed Hayes and Bert Melburn, end men, well received. The company will take to the road at the close of the present engagement.—**LAGOON** (J. J. Weaver, mgr.)—Herbert & Willing's minstrels, a local organization, began a

seum to vaudeville. Lasky, Rolfe & Co.'s Fourteen Black Hussars in "The Bass Drum Trust" are a sensational hit. A. C. Carleton, monologist, had a good line of talk. Bertie Fowler gives her same act. The Three Keatons are good. The Zarrow Trio comedy bicycle act is good. The other acts are Mitchell and Galt, odd conversationalists; Carnalia and Eddie, comedians, and Grace Childers and her dog.—**KEITH'S** (H. A. Daniels, mgr.)—Selma Brantz, juggler, is the most entertaining feature on the bill this week. Arthur Deagon and company pleased. The Schubert Quartet rendered their selections well and were cheered three or four times. J. C. Nugent and company in "The Rounder" were funny. The same held good for Carson and Willard, German comedians. The rest of the bill included Gertrude Gebest, character comedian, and Marshall and Lorraine in a skit.—**INGERSOLL'S LUNA PARK** (Elwood Salisbury, mgr.)—Don Philippon's band remains this week. The open-air circus is the animal act of Cliff Bernac. First hours go to Munde, the trick mule. Prof. Ajax continues to draw well.—**JANCOLN PARK** (R. Hitecock, reciever.)—The large dancing pavilion and the Great Western Band is about all that is left of the park.—**NOTE**.—Cleveland Theatre opened the season this week.
WALTER D. HOLCOMB.

COLUMBUS, O.

OLENTANGY PARK THEATRE (Will Prosser, mgr.)—Week 29: Vaughan Glazer Stock in "Niobe," business good.—**INDIANOLA PARK** (Chas. Miles, mgr.)—Apdial's animals, good act,

Cobb's Corner

AUGUST 4, 1906.

No. 21. A Weekly Word With WILL the Wordwright.

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WORDWRIGHT

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Fisher stock company, which has been appearing at the Empire, failed to show up on rainy day last week and the company went on a strike, closing on Wednesday night. Several members of the company have appealed to the State authorities to obtain their salaries, but Welch claims to have lost all his money at the recent overland races. The Crystal Theatre, Trinidad, Colo., under the management of G. M. Morris, of Pueblo, has been open all summer and is doing good business.
THE TRAVELER.

DES MOINES, IA.

INGERSOLL PARK (Fred Buchanan, mgr.)—Bill week 29: The Eight Bedouin Arabs, acrobatic exhibition, very good; Mr. and Mrs. Alfred Keely, well received; Arthur Denning is also up to the average with his minstrel act; Pierce and Roslyn sing; Mehan's Dog Circus are well trained, and the Three Dalys. Henry and his band is big feature.—**IOWANA PARK** (W. K. Gentry, mgr.)—Closed week 29.—**UNDER CANYON**.—Ringling Bros, July 27. New Parker Amusement Company week August 6.
H. V. REAVER.

DULUTH, MINN.

BLOU (Jos. Maitland, Mgr.)—Week July 23: Six Tossing Lavalles, big hit; Raymond and Clark, comedy sketch, fine; Miller and Mason, good; Arthur Lane, monologue, good; Jack O'Toole, illustrated songs, fine.—**WHITE CITY** (C. A. Marshall).—Week 23: Starlo, the human hero, great hit; Prof. Thomson, high wire walker, fine; Maledon and Shevett, horizontal bar artist, fair; James Daugherty, strong man, good.
HARRY.

EASTON, PA.

ISLAND PARK (D. E. SeGulme, mgr.)—Week 30: York's Herbert Trio, acrobatic, singing and dancing sketch, well received; Frank Cushman, "the twentieth century minstrel king," fair; Imperial Minstrel Trio, went big; Alf and Mabe Wilson, "the undrained Americans," made big hit with songs and dances; John Lyons, juggler, good reception; Mat Wheeler assisted by Frank Cushman, well received in afterpiece.—**NOTE**.—The Bradleys, colored performers, who appeared here last week, will return to Easton the coming winter as a feature act with John Hummel's Ideals.
MAC.

ELKHART, IND.

CRYSTAL (John H. Ammons, mgr.)—Week 30: Corro and Corro, fair; Tony and Flo Vernon, medium; Blanch Freeman, hit; Len B. Mantell and W. H. Betts' marionette hippodrome, drawing card. Coming: Mr. and Mrs. Carter, Tod Young and Stinson and Quilind Twins.—**SPRINGBROOK PARK** (E. J. W. Welsh, mgr.)—The Marvelous Howards, strong; Tourist Trio, big; Orla Japs, good; McKay and Fredericks, hit; Fredo and Dare, fair.—**NOTE**.—H. Henry's Minstrels have begun rehearsals. Open season at Calumet Theatre, South Chicago, August 15.
C. A. B.

EVANSVILLE, IND.

OAK SUMMIT PARK (Edwin F. Galligan, mgr.)—Feature bill 29 was: Bador LaVella Troupe of cyclists. Well received. Master Slater, boy tenor, took well, as did Lillian Cliff, vocalist. Railroad and Gold in clever sketch were well liked. The Bohemian Trio have an excellent vehicle in "A Model Son." Chester's band made a good hit.—**COOK'S PARK** (Harry Lawrence, mgr.)—Kry's band the attraction. Regular vaudeville dispensed with.
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week's engagement. The minstrel part of the performance is a flat failure. The olio, however, is very good and included Herbert and Willing, singers and dancers; Tom Mack, Frank Vincent, Schubert Quartet and Orlole Quintet. The final part, "The Arrival of Battle Ax," pleased. Vernon and Vernon gave an open-air exhibition on the Roman flugs which was daring and graceful.—**NOTES**.—People's Theatre opens August 12 with the Bohemian Burlesques. The regular season begins August 26. The Standard, Columbia, Walnut, Grand Opera House and Olympic open August 26. Lew Dockstader's Minstrels will be the opening attraction at the Grand Opera House. The Lyric will open about October 15. Branch B. McHaffey, soloist with Weber's Band, will appear in vaudeville at the close of her present concert season. She has been offered time on the Orpheum Circuit.
H. HESS.

CLEVELAND, O.

COLISEUM GARDEN (H. D. Kilne, mgr.)—Manager Kilne changed the policy of the Col-

well put on.—**HIGH STREET THEATRE**—Vogel's Minstrels 30 and 31, good business.
E. R. SPERRY.

DENVER, COLO.

THE TULLERIES a new summer park, named today (July 29) as its opening day. It is built like Sans Souci Park in Chicago and is one of the prettiest natural parks in the West. A free vaudeville show is the chief attraction.—**CRYSTAL** (Geo. L. Adams, mgr.)—Vaudeville continues to good-sized audiences, although the weather is extremely hot. Delephone in a novel act which went big heads this week's bill.—**NOVELTY** (H. Labelski, mgr.)—Vaudeville and moving pictures.—**NOTE**.—The Orpheum opens August 20. "Rule" Welch, manager of the

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BETWEEN BROADWAY AND FIFTH AVENUE

EXCELSIOR SPRINGS, MO.

PEOPLE'S (M. J. Cunningham, owner; J. H. Dempsey, mgr.).—Opened week 29 to packed houses. Dolly Wells, cartoonist, good; Cull and Johnson, song and dance, pleased; Adonis Faylo, contortionist, hit; Wells brothers, musical, very good; Jake Goergan in illustrated songs continues good.—NOTE.—No performance at Continental (J. A. Withers, mgr.) this week.

BERNA WITHERILL.

GOSHEN, IND.

IRWIN (John H. Ammons, mgr.).—Bill week 29: Mayne Fulton, character changing and dancing; the Marcellous Cottons, hit; Ivy, Delmar and Ivy, musical artists, excellent; and Carrie McDonald, illustrated songs, very popular. Coming August 6: Corro and Corro, Tony and Flo Vernon, Mantell Marionettes.

WM. V. FINK.

GRAND RAPIDS, MICH.

RAMONA PARK THEATRE (L. Delamarter, mgr.).—Week 29: By far one of the best bicycle acts ever seen here is given by the Six Provenances. They are holdovers from last week. The work of Dorothy Provenance, a fifteen-year-old miss, is sensational. The Five Samols, Arabian acrobats, are excellent. Raymond Teal, whose home is in this city, was given a hearty welcome. He has a good blackface turn. Gillman and Perry are but fair comedians. Rose and Ellis, barrel jumpers, have nothing new to offer. The Three Troubadours, billed as refined male singers, were not up to the standard and were cancelled after the matinee. Mayne Remington and her "picks" filled their place. Miss Remington is a Grand Rapids girl. The Fourteen Black Hussars, who were billed here this week, were cancelled in order to hold over the Six Provenances. They will play here a later date. Ringling Bros.' Circus will show here August 6. It is estimated that twenty thousand people visited Ramona Park on Wednesday and fifteen thousand on Thursday, July 25-26, on account of Japanese nights. Around the whole lake and the boats and park were illuminated.

C. H. HALLMAN.

IOWA FALLS, IA.

METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.).—Dark.—The week of July 22 Manager Fred Buchanan booked the most expensive vaudeville bill ever given in the state. It included Helen Girard, Ruth White and her Eight Kangaroo Girls, the Rialto Comedy Four, Barry and Barry, Brothers Devan, Byron and Langdon, and Henry and his band.—During his recent visit to Denver Manager E. O. Ellsworth was one of a party of about two thousand that were marooned in the mountains all night.—J. D. Reeve, of Des Moines, has closed a contract with the Schuberts and will play the independent attractions at the Mirror, the East Side house, the coming season. The theatre is a small one, but will be overhauled and put in shape for business by October 1.—A romantic marriage

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characterized the appearance of Ruth White and her Eight Kangaroo Girls at Ingersoll Park in Des Moines. Fanny Joyner, one of the girls, was married to Andrew P. Boehler.—E. H. Jones, who has been in the East as press agent for a circus, has returned to Estherville, Iowa, and taken up his duties in connection with one of the King-Perkins attractions with which he will be associated.—The new theatre now under construction by the Sioux City Amusement Company of that city will be formally opened September 9. A name has not been selected.—Mrs. Arthur Da Coma, of the Da Coma family of acrobats, with the Ringling show this season, was knocked down and dragged into a dark alley by a vicious negro bent on robbery the night of 27 at Des Moines. Mrs. Da Coma was on her way from the show grounds to her car when the negro attacked her. She had her diamonds and considerable money with her and robbery is supposed to have been the reason of the assault. The woman's screams attracted a policeman and the negro fled, but was stopped after several shots were fired.—A meeting of the stockholders of the Auditorium at Cedar Rapids was held 31 to consider ways and means by which the Auditorium may be saved from foreclosure.—An advertising campaign has been started by the management of the Cedar Rapids carnival which will be held in October.—The biggest circus crowd in the history of Des Moines gathered there 27, the attraction being the Ringling show.

FRANK E. FOSTER.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr.).—Closed for summer.—JEFFERSON STREET (B. J. Strait, mgr.).—Closed permanently because of bad business.—BIJOU.—Moving pictures and illustrated songs.—DELLWOOD PARK.—State Chautauqua.—ELECTRIC PARK.—County Chautauqua.

A. J. STEVENS.

KANSAS CITY, MO.

FOREST PARK (Lloyd Brown, mgr.).—New free bills at this park week 29 were Frelia, strong man, juggler and balancer; Chas. Leidegar, comedy rope walker. Wynne Winslow, soprano, is slugging with the band. The vaudeville at Old Heidelberg includes Will J. Dickey, singer; LaZar and LaZar, musical comedians; Grace Hoops, singer; Gilmore and Carroll, blackface comedians. Business big throughout the week.—ELECTRIC PARK (Sam Benjamin, mgr.).—Eugenio Sorrentino's Banda Rossa chief attraction week 29. At German Village the vaudeville has Hammond and Forester, singers; Musical Reids; Clara Douglass, singer, and Metropolitan Quartet.—FAIRMOUNT PARK (Ben Rosenthal, mgr.).—A submarine boat is the attraction. At the theatre the vaudeville bill—Ernest Bernard, baritone soloist; Pendergast and Powell, wooden shoe dancers.—NOTES.—Manager Brown of Forest Park has secured an airship which will fly it is expected make experimental flights around the city and be a big drawing card. Pain's "Last Days of Pompeii" is in its last week.

FAIRPLAY.

LAWRENCE, KANS.

BOWERSOCK (L. C. Bowersock, mgr.).—This cozy little playhouse is being remodelled with entirely new interior furnishings. Although for

merly a night stand the coming winter will witness sixteen weeks of vaudeville and twelve stock plays in the improved quarters. The first attraction will be a variety entertainment to play here last week of September. Following this will come the regular attractions on the National circuit of Kansas City.—NOTES.—Eastern parties were in this city last week with the purpose of buying desirable site for new vaudeville house. Option was given on desirable lots at Third and Main streets. Definite action is expected soon. In case the theatre is constructed the house will be placed on the Orpheum Circuit. Twenty-five thousand dollars is the expected cost.

FRED BASEBALL.

LOGANSPORT, IND.

CRYSTAL (Tom Hardie, res. mgr.).—The Seymours, sketch artists, average; Robillard Sisters, child artists, clever; Phil Conner, songs, good; McKee and Vau, comedians, hit.—DOWLING (J. E. Dowling, mgr.).—Frank O. Doyle, fine dancer; The Selbys, bag punching act, well received; Harry Jones, songs; Hickey and Nelson, big hit.

REVILO.

MARION, IND.

GRAND (H. S. Summers, lessee).—Best of bill week 21 was O. F. Mitchell, ventriloquist. Mr. Mitchell possesses a ventriloquial voice of the Valentine-Vox order and his work is excellent. Tippet and Kliment in a musical act, very good. Lillian Clifford, comedienne, possesses a good voice. Mitchell and Love, comedians, and Martha Stevens, illustrates.—CRYSTAL (J. H. Ammon, propr. and mgr.).—Flo and Tony Vernon in a novelty paper-tearing act make an entertaining feature. Mantell's Marionette Hippodrome also pleased. Ethel Young, the phenomenal baritone, in illustrated songs is making a decided hit. Kiefar and Kline, soft and wooden shoe dancers, complete bill.

L. O. WETZEL.

MONTREAL, CAN.

SOHMER PARK (Lavigne & Lajoie, mgrs.).—Week 30: Lavigne's band is still popular and the orchestration is an interesting feature. Dankmar-Schiller Troupe of acrobats are fine, especially the girl. Prof. Dewar's cats and dogs, good. Klein and Clifton, pleased.—RIVERSIDE PARK (Al E. Read, mgr.).—Week 30: Zimmerman's band continues popular. Guyana, wire contortionist, good; Sears, illusionist, pleased; Gover and Kitts, song and dance artists, good; The Three Nudos, good.—NOTES.—Prof. Rossi's Musical Horse sails for Europe August 11. Harile Bartell, of Bartell Troupe of acrobats, is closing the troupe act with a "devil's slide" on a cycle. He does a fourteen-foot drop and in the space turns a complete forward somersault with wheel. Work is progressing rapidly on the new Bennett vaudeville house.

AL M. PRENTISS.

MUNCIE, IND.

STAR (Ray Andrews, mgr.).—Week 30: Richard Walsh, "the Dutch musical burglar"; Barnes and Edwins, comedians; Tom Hefton in his monoped entertainment; Frank Gray; Arnold and Gardner, comedy sketch.—WEST SIDE PARK.—The Black Dike Band (English) gave two concerts Sunday, 29, to about eight thousand people.

GEORGE FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.).—Week 29: A good show. Includes: The Althea Twins, dancers; Markey and Moran, Dean Edsall and Arthur Forbes, John Hazard, Bettal and Arthur, comic jugglers, good; Metropolitan Opera Trio, very good; Cooper and Robinson, colored comedians; Hill and Seymour, very good.—HILLSIDE PARK (Wm. Thaller, mgr.).—Week 30: Olive Swan and her cowboys and girls are still making good at this park. There is vaudeville now at all performances.—ELECTRIC PARK (C. A. Dunlap, mgr.).—Week 30: A big vaudeville bill this week headed by Renner and Gandler holds the boards at the Rustic Theatre.

JOE O'BRYAN.

NEW CASTLE, IND.

Wallace's Circus gave two excellent performances here July 25 to large crowds. It is a first-class show in every respect. Bert Coles, bareback rider, injured his spine while practicing, 24, and could not play here. He will be able to work again in a few days. Hazel Hickey, daughter of the superintendent of privileges, aged four years and claimed to be the youngest snake charmer in the world, is a Wallace attraction. August 7-10 is the date of the New Castle Fair. The Indianapolis Military Band will furnish the music 9-10.

ROY W. JONES.

NEW ORLEANS, LA.

WEST END PARK (Thos. S. Winston, mgr.).—Week 29: Hedrick and Prescott should abolish their singing and do a straight dancing act. Owing to the rain making the stage slippery, Demora and Graceta and the Ward Trio did not appear. Nellie Floride has scored the biggest individual hit of the summer season. Fischer's Band continues in popular favor. Week August 5: Le Brun Trio, Paul Barnes, Hedrick and Prescott and Ward Trio.—NOTES.—W. Langley Jennings, press representative of the Orpheum, has been appointed manager of the Orpheum at Salt Lake City. A \$25,000 roller skating rink will be constructed at City Park. The buildings and lease of Athletic Park will be sold at public auction August 16.

O. M. SAMUELS.

PHILADELPHIA, PA.

KEITH'S (H. T. Jordan, mgr.).—The bill this week showed but two acts new to this house, yet it was an improvement on those of the past few weeks, almost approaching the regular season class. One of the two new offerings was supplied by Mabel Hille and Walter Jones, who offered a musical sketch, the bulk of the work resting on Miss Hille's shoulders. Lacking in originality is the chief fault to be found with Miss Hille, who might be classed as a composite edition of Eva Tanguay, Elsie Fay and Edna Aug. Her audience accepted her, however, and the act received its share of the honors, taking four curtain calls at the opening show. Jones contributes little to the success of the act. Why he essays an Irish character part is hard to fathom after seeing him work. Merri Osborne appeared for the first time in a pianologue in which she was ably assisted by an unknown accompanist. Something better was expected of Miss Osborne and the impression she made was not favorable. E. R. Phillips repeated "Her Busy Day" by James Clarence Hyde, assisted by Kate Farr and Charles E. Fisher, who are new in it. Miss Farr does not do justice to the role of a female doctor, which offers excellent opportunities, but her first week may be the reason. Fisher was acceptable. Phillips won deserved recognition. The Four Bands were seen again in one of the best acrobatic acts ever given here. They showed a number of new feats and the act was a big hit. The men are on the edge of being a bit too stagy and the coaching does not help any. Selbini and Grovini offered their melange of juggling, tumbling and crelling. The woman is a clever worker and Selbini a good tumbler. The act went big. The Williams and Walker Glee Club sang itself to favor, repeating the success met with on a former visit. Conkey and McBride gave their familiar dancing specialty and John D. Gilbert did well with his monologue. Paul Frederic, Lester and Quinn, Herr Saona, Doherty's cleverly trained poodles, Al Coleman, and the Three Madcaps, who replaced the Wiora Trio, have all been here before and showed nothing new.

BIJOU (S. M. Dawson, mgr.).—Sam Berger, the California heavyweight, was the feature offering here this week. He sparred three rounds with Jim Jeffords and one of his trainers added a bag-punching specialty. The stock burlesque company gave its version of "School Days" with Frank Riley as Patsy Bodva and her carried off the honors. Edna Davenport supplied the musical numbers and there were other specialties.

LYCEUM (J. G. Jermon, mgr.).—The stock burlesque company with Maryland Tyson, Fannie Everett, John Conley, Cain Sisters and others presented two burlesque numbers in which several specialties were introduced.

NOTES.—Bernice Natta, who formerly appeared with James Finney in a tank swimming act, is appearing here in cleverly executed water feats. She organized the new social organization "The Clams" and this week was presented with a handsome floral horseshoe from its members. Frank Riley has been successful in ten weeks engagement here in the stock burlesque companies at the Trocadero and Bijou, playing the principal comedy parts, in which he scored. He has not decided which burlesque show he will be with next season. Sam M. Dawson, who has been resident manager at the Bijou since burlesque was installed, will return to Baltimore next season, managing the Monumental Theatre. The Bijou stock company closes its season August 11, the regular season opening August 20. Fanny Everett has signed with "The New York Stars."

KINKS.

PITTSBURG, PA.

THE GRAND (Harry Davis, mgr.).—No bicycle act this week and almost escaped the xylophone. The bill is exceptionally well balanced and it is hard to pick out a headliner. Eddie Girard and Jessie Gardner, assisted by "pops," raise the laughs in the old "Dooley and the Diamond" sketch, but Girard is worthy of a new and better offering. The Four Kianos have something unique in their acrobatic act, "In Africa," and make a big hit. Steely, Doty and Coe have a clever and refined musical act and win many encores. C. W. Littlefield, the "musical monologist," presents a most pleasing turn, one of the best of the kind seen here in some time. Rosaire and Doroto, "The Captain and the Drunken Sailor," do some

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wonderful acrobatic stunts and deserve the applause they receive. The "tar" has a great deal of fun with his own expectation, which joy is not shared by the audience. It is nasty stage business. Leroy and Woodward have an entertaining rapid-fire talk act, and as Leroy is an old Pittsburgher he was able to inject some local allusions which pleased the audiences. Cook and Sylvia program their offering as "The Dancing Act Par Excellence" and made good. Blanche Everett, in imitations of popular players, is good and shows marked versatility. La Rex is a clever contortionist and Laura Millard a pleasing vocalist. Barr and Evans in character comedy and Mucco and Fox, colored singers and dancers.
ACADEMY OF MUSIC (Harry W. Williams, Jr., mgr.).—At about 8:40 last Saturday evening travellers along one of Pittsburgh's main thoroughfares were started by a sudden outburst of frantic cheering, intermingled with catcalls and whistles, emanating from a large, well-lighted building which continuing for fully five minutes. "Ah!" murmured a stranger, "some great convention is being held; some famous man is receiving the plaudits of the multitude." But he was mistaken. The building was the Academy of Music, and for the first time this season the troupe comedian had collided with the slapstick. The theatre opened with Manager Williams' own show, "The Ideal Extravaganza" company, and the typical Academy crowd was out in full force, hundreds being turned away. The show is up to the Williams' standard, and, while not having a "star" cast, the company proved fully capable. A two-act comedy, "The Other Fellow," into which the most of the specialties are woven, provides an acceptable vehicle. The leading parts are essayed by Frank O'Brien, Clayton Frye, Nick Murphy, Ed Manny, Abner All, James Falk, Margie Hilton, Jennie Falk, Emma Zeph, Katherine Klare and Mabel Johnson, while the chorus, which is unusually large and good looking, has some effective numbers. The specialties include songs by Katherine Klare, an especially beautiful woman; a character sketch by Frank O'Brien, comedy musical turn by James and Jennie Falk and Ed Manny, a comedy acro-

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batic act by All and Peyser, a sketch "Egypt to Zululand," by the Misses Klare and Zeph and the chorus, songs by Margie Hilton and a sextet act. The staging is good, costuming unusually handsome, and everything went with a rush.
LUNA PARK (Fred Ingersoll, mgr.).—The Navearra Band is in its second year at the park. Johnstone, the cyclist, is the free hippodrome attraction and does some remarkable work. The casino programme is headed by Bettina and Brockway, dancing contortionists, who give an agile performance that makes a hit. Lenna Carleton pleases in character songs. Frank Dunn, a singing and dancing comedian, and Bon Morse, a tramp bicyclist, both good, round out the bill. It is said that Andrew Carnegie has offered Luna Park's sign painter an annual salary of \$10,000 to take full charge of his spelling reform movement.
DREAM CITY (Stanley C. Vickers, mgr.).—"Mysterious India," located in the old Chinese theatre, is pleasing and mystifying crowds. Mo Mar, the Hindoo, has all guessing. Aga, fire dancer from Syria, and a troupe of magicians and entertainers from Damascus fill out the rest of the bill. In the arena Daredevil Dash makes a daring bicycle plunge and Bottomley Brothers, four in number, have a first-class aerial turn. Shraccia's Band is retained. Two new shows open this week—a collection of vaudeville acts at the Varieties Theatre and an operatic and musical production in the Bijou theatre, both of which are attracting good patronage.
WEST VIEW PARK (Allegheny).—Rocero's Concert Band is furnishing the music this week. Large picnics are being held daily and the park seems growing in popularity each week. Many Pittsburghers attend regularly on account of the beautiful trolley ride.
PITTSBURGH TRACTION PARKS (A. S. McSwigan, mgr.).—OAKWOOD PARK: The most pleasant feature of the trolley park offerings this week is the engagement of J. Adolph Libby and Katherine Thayer. These artists are exceedingly popular with Pittsburgh audiences and are especially effective in their present singing melange. The songs rendered are encored time

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and again. The Kittle Trio scores in a comedy musical act. Elwood and company mystified with magic and illustrations, and Evans and Evans made merry in song and story.—**SOUTHERN PARK**.—Hanley's musical farce, "Two Jolly Companions," is a bright and lively offering in three acts, one of which is interspersed with pleasing vaudeville. Billy O'Day is amusing in a comedy role, and Elmer Tenley and the De Graff Sisters contributed pleasing specialties.—**KEN-NEXWOOD PARK**: Manager McSwigan has added a band of Sioux Indians to the "Great Western Train Hold Up." The trick riding and lasso throwing of Jack Joyce remains a strong attraction, while Homer Biggs' feat in riding a wild steer and the comedy tramp of Lem Walsh are among the funny acts of the show. Friday was Scottish Day at the park, being the great annual picnic and games of the combined Scottish clans of Western Pennsylvania. A great event from a Scottish point of view.
MADAME PITT.

RACINE, WIS.
BIJOU (Wm. C. Tiede, mgr.).—Bill for week 20 includes the Two Morrels, comedy, fair; Mile. Hoffman, magic, good; Tyler and James, vocalists, very good; La Yette, aerial act, good; Mattie Vickers, German comedian, singing and dancing, very good; Humes and Lewis, comedy acrobats and dancers, good; La Mont's Cockatoos, very good; Whitesides and Jerome, sister team, very good.
WM. J. McILRATH.

SAGINAW, MICH.
RIVER SIDE PARK CASINO (L. W. Richards, mgr.).—Madame Norma Romana leads bill week 29 with her exquisite singing. She was greeted with loud applause. Mme. Romana has a fine stage presence. Anita Lawrence with her eight "sunbonnet girls" were a big success. The girls are shapely and well drilled. Adair and Dahn were good in a novel wire act. Dan Quinlan and Kellar Mack were just as great favorites this week as last and the audience never tire of them. Elliot and Mack have a clever sketch in "The New Minister."
NENNO.

SALT LAKE CITY, UTAH.
BON TON (J. H. Young, mgr.).—Week 23: Another good bill this week and pleased audiences.—**CASINO PARK** (Wm. Gurney, mgr.).—Week 23: Pearl and Cassidy's Nupurell Musical Comedy Company in "Rais-a-Ruction."
JAY E. JOHNSON.

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In a sensational hand balancing act head the bill here this week. McCune and Grant, singers and acrobatic dancers, excellent; Colton and Darrow, comedy sketch, pleased; Roy Conant, illustrated songs, good. Manager Whinton of the electric theatre presents "A Non-Union Billposter" and "The Dowerer" this week.—**NOTES**.—Robert J. Blehl, formerly dramatic editor of the Register, will manage the Grand Opera House this season. The house is nearly completed and will open the second week in September. George Ladd, now with the Cedar Point theatre, will manage the stage. Richard Williams and Frank Symonds, formerly with the Ingersoll shows at Coney Island, are at Cedar Point this season with the same company.
ZINGO.

SAN FRANCISCO, CAL.
ORPHEUM (John Morrissey, res. mgr.).—Week 23: Paul Spadoni; McWaters, Tyson and company; Camille Comedy Trio, Kelly and Kent, Military Octet, Argyro, Knstrom, Carlin and Otto, and Irving Jones.—**NATIONAL** (Sid Grauman, mgr.).—Three McDanielles, Kelsey Sisters, Yarrick and Lalande, and Billy Cross.—**GREATER NOVELTY** (Sam Loverich).—Harry La Kola, Reubelle Sims, Fred Lancaster, Greater Novelty Poodles, J. S. Monroe, and Ralph Cummings and company.—**WIGWAM** (Sam Harris, mgr.).—Broadway Trio, Kate Kelly, Lutz Brothers, Mack and Tate and Mendell and company.—**MISSION** (E. Fried, mgr.).—Grace Huntington and company, Nat Wentworth, Brown and Schmidt, Emma Schofield, Emery company.
B. D. C.

SCRANTON, PA.
LUNA PARK.—Luna Park still draws the crowd. The Royal Italian Band, under the leadership of Prof. Lorenzo Vola, is delighting large audiences. The Great Allos has the most sensational act to appear at the park this season.—**NOTES**.—The Academy of Music opened Monday afternoon, 30. Monday night was amateur night at Luna Park. One of the largest crowds of the season was on hand. It will be a special feature every Monday night during the remainder of the season.
JACK DE HAAS.

SHAMOKIN, PA.
EDGEWOOD PARK THEATRE (Jos. West, mgr.).—Bill for week 30 including The Tannura, comedy musical act, big hit; Cherry and Bates, comedy, bicycle act, very good; Kittle Nies, comedienne, pleasing, and Ed B. and Rola White, athletic act, ordinary. Coming week 6: Bartlett and Collins, comedy sketch; Harris, Beauregarde and company, comedy sketch; Hubert De Veau,



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Report for Rehearsal **MONDAY, AUG. 13, 1906, at 10 O'Clock,**
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American premier cartoonist; Cleary and Russell in "Cascy's Reception."—NOTE.—Miss Goldie Job of this city, the operatic singer and actress, who made a hit last season in Nixon & Zimmerman's new opera "Rosalie," is appearing as an extra attraction this week and proved a great drawing card.
MILLER.

SCHENECTADY, N. Y.

LUNA PARK (Mr. Walsh, mgr.).—Week 30: Wheelock's Indian Band is big attraction this week. Herman, the human snake, is proving drawing card; Delno, the fire eater, is clever. NOTE.—This park for the past two weeks has been filled to capacity, the venture proving a very profitable one to its promoters.
MARTEL.

ST. PAUL, MINN.

STAR (J. C. Van Roo, mgr.).—House dark.—**THE NEW ORPHEUM** nearly completed. Opening date set for last week of August.—**NOTES.**—Phalen Park, the Lade Brothers, acrobats, and Zats Zaroni, Hindu juggler, are principal attractions. Paul's "Last Days of Pompeii" looked for week 5. The Cosmopolitan Carnival Company opened a week's engagement July 30. Principal features, Wild West show and high dive by Charles Strahl. Wonderland, Twin City amusement park, is turning people away. Owing to the illness of Mr. Knabenshue, Charles K. Hamilton is doing a series of aeroplane flights with the Knabenshue airship. Other special attractions are Castellane and Volo in the double

gap of death and Nichols and Smith, comedy bicyclists, not only funny but very clever.
B. F. ROBERTSON.

SYRACUSE, N. Y.

VALLEY THEATRE (N. C. Mirick, mgr.).—Bill week 30 headed by the Kitafuka Troupe. Received with applause. Ben Beyer, eccentric cyclist, good; May Evans, fair; McGrath Brothers, fair; Chas. J. Stine and Miss Olive Evans, made no impression. Arthur Whitlaw, fair. His talk needs cleaning.
SAM FREEMAN.

TOLEDO, O.

THE FARM (Joe Pearlstein, mgr.).—This week gives a good strong bill with Valleeta and her trained leopards as the feature act, and a decided hit here. Another good act is the Dancing Mitchells, who have an excellent act. Cadieux on the bounding wire is also good and Mr. and Mrs. Burt present a clever sketch entitled "A Judicious Investment." The Bijou Comedy Trio and the Musical Kinsmen complete the bill.—**THE CASINO** (Otto Klyves, mgr.).—A burlesque bill has been drawing crowds. Louis R. Gordon and Harry Gilbert as "Hans and Nix" get all the laughs. The entire company is well above the average. Beside and Marguerite Lucier making especial hits.—**WALBRIDGE THEATRE** (J. W. McCormack, mgr.).—Opened 29 to big crowds. This house has been built to furnish vaudeville entertainment at Walbridge Park. It is to be run on a ten and twenty cent basis. The bill this week is as follows: Antonio Van Goffe and Emma Cot-

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relly, equilibrist, good; Potts and Harle, musical specialty, very good; Russell and Davis, sketch team, fair; Kiefer and Klein are two clever dancers; Tulsa, quick change artist, is a clever little singer who overworks herself.
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TORONTO, ONT.

HANLON'S POINT (L. Solman, mgr.).—Bud Farnum Company, musical trio, are clever; Mike Harvey, impersonator and comedian, good; Rowley and Guy, Scotch singers and dancers, encored often; McNance, clay modeller, artist; W. A. and Camille Bohme, German character artists, good.—**MUNRO PARK** (W. Banks, mgr.).—Milo, Louise Schmitz, soprano, sweet voice; Richard Brothers, comedy gymnasts, clever; Geo. Harrington, boy acts, good; Howard and Linden in a German sketch, good.—**SUNNYSIDE SUMMER THEATRE** (Brace & Maughan, mgrs.).—The new managers provided a good bill which drew well 30. Ailie Simpson, favorite here, finished her last week with illustrated songs. Others were: Will Beady, Harry Brace, Helen Tronville, Harry Sinclair and Maughan's biograph.—**NOTES.**—The Star opens 4 with "The Colonial Belles. Geo. W. Banks left Sunday in advance of Patten & Perry's high class attractions. Shea's opens 6.
HARTLEY.

TRENTON, N. J.

LAKE SIDE THEATRE, Spring Lake Park.—Bill for week July 30 is a rather weak one, com-

prising only two strong numbers. Headliners were James and Davis, Dixie comedians, very entertaining; Joe Belmont, "Human Bird," very clever; Bates and Ernest, booked as German comedians, little better than fair; John Haney, labelled "the laugh producer," did his best but his offering didn't take here. The Cape Musical Trio completed the bill.
H. B. W.

WEBSTER, MASS.

BEACON PARK (E. A. Blake, mgr.).—Bill week of 30 was furnished by the Earle and Bartlett vaudeville company. Walsh and Willis, German comedians, partly successful; Winifred Stewart, comedienne, fair; Earle and Bartlett, Irish comedians, big hit; Harland and Rollison, grotesque musical comedians, excellent; one-act farce, "Mamma's Baby," hit. Week of 31 will include Mahoney and Lake, Leo Stevens and Lillian Keeley, Helen Trux and Sheddman's Troupe of educated dogs.—NOTE.—A prize baby show will take place at the theatre Wednesday, August 8.
BURT E. JOHNSON.

WORCESTER, MASS.

PINEHURST PARK (J. F. Donovan, mgr.).—Week of 30: Rice and Walters are good as knockabouts; Cushing and Merrill have a neat sketch; the De Chantell Twins in a singing act make good; Jim Hennessey, a fair dancer.—**WHITE CITY** (Henri Harle, mgr.).—Guy's Minstrels give a good performance.
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Sept. 24—Temple, Detroit.
Oct. 1—Cook's, Rochester.
Oct. 8—Keith's, Columbus.

Oct. 15—Keith's, Toledo.
Oct. 22—Keith's, Cleveland.
Oct. 29—Open.
Nov. 5—Keith's, Altoona.
Nov. 12—G. O. H., Pittsburg.
Nov. 19—Maryland, Baltimore.
Nov. 26—Keith's, Philadelphia.
Dec. 3—14th Street, K. & P., New York.
Dec. 10—23d Street, K. & P., New York.
Dec. 17—5th Avenue, K. & P., New York.

Dec. 24—Keith's, Providence.
Dec. 31—Keith's, Boston.
Jan. 7—Keith's, Lawrence.
Jan. 14—Keith's, Portland.
Jan. 21—Keith's, Manchester.
Jan. 28—Empire, Paterson, N. J.
Feb. 4—Empire, Hoboken.
Feb. 11—Trent, Trenton.
Feb. 18—Poll's, New Haven.
Feb. 25—Poll's, Bridgeport.

March 4—Poll's, Springfield.
March 11—Poll's, Worcester.
March 18—Proctor's, Albany.
April 1—Proctor's, Newark.
April 8—Proctor's, Troy.
April 15—Open.
April 22—Open.
April 29—Poll's, Hartford.
May 6—Poll's, Scranton.
May 13—H. & B., Brooklyn.
May 20—H. & S., New York.

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VARIETY

VOL. III., NO. 9.

AUGUST 11, 1906.

PRICE FIVE CENTS.

The cover is framed by a decorative border. At the top, the title "VARIETY" is prominently displayed. Below the title, the volume and issue information (VOL. III., NO. 9) and the date (AUGUST 11, 1906) are printed, along with the price (PRICE FIVE CENTS.).

The central illustration depicts a young child sitting and holding a large teddy bear. Below the child, a small caption reads: "SKIGIE" VARIETY'S SEVEN YEAR OLD CRITIC.

Surrounding the central image are four circular portraits of men, each with a name below it: JOS. L. WEBER (top left), L. MATTHEWS (top right), and two others (bottom left and bottom right) whose names are partially obscured but appear to be SIME and RUSH.

On the left side, a vertical column contains the words "VAUDEVILLE", "CIRCUS", and "PARKS" written diagonally. At the bottom left, the name "SIME" is printed in a large, bold font.

On the right side, a vertical column contains the words "BURLESQUE", "MINSTRELS", and "FAIRS" written diagonally. At the bottom right, the name "RUSH" is printed in a large, bold font.

Decorative elements include laurel wreaths flanking the central image and a large bow at the bottom center.

BELASCO-CARTER NOT APART.

Several dailies announced the past week that Mrs. Leslie Carter-Payne had finally severed her agreement with David Belasco and would appear under the management of Henry B. Harris. Both Mr. Belasco and Mrs. Carter have steadfastly refused to be drawn into any statement for the press, but, as originally announced in *Variety*, it may be stated once more that the manager and star are partners in all the Belasco amusement enterprises, and there will be no severance of the relations. The Belasco Theatre program still contains an announcement to the effect that *Blanche Bates'* engagement at that playhouse will be followed by Mrs. Carter in a new play by David Belasco. Leslie Carter's husband, however, has lately been a frequent visitor at the office of Chas. B. Dillingham, indicating that Erlanger, Belasco's deadly enemy, would be ready to receive the Belasco star with open arms should the breach between the two result in their separation.

COMEDY CLUB WAITING FOR KNORHORAH.

With the arrival in this country of Max Berol Knorhorah, president of the International Artisten Loge of Germany, it is expected that an affiliation will be entered into with the Comedy Club and the Loge looking toward an international alliance.

What plans are discussed or entered into will probably be in conference and connection with the White Rats of America. Should such a combination of vaudeville artists' societies be consummated it will be all-powerful and will be following out the suggestions of *Variety* in the past that this should be done.

The White Rats Society is believed to have plans afoot which will develop in the future and prove beneficial to artists.

HYDE & BEHMAN WITH KEITH.

Hyde & Behman, the vaudeville and burlesque managers, have joined the Keith office and will hereafter receive their bookings for the Adams Street Theatre in Brooklyn, of which they are the owners and managers, through it. That such would happen has long been rumored, and the fact is accepted as a virtual admission on the part of the Keith Agency that the plan of including Percy Williams to join the "merger" is hopeless.

MARINELLI SAILS AWAY.

The international agent, H. B. Marinelli, sailed from New York last Tuesday, going direct to his Paris office.

While here rumors were current that the Keith Agency had opened negotiations with the Parisian agent for exclusive bookings, Martin Beck, one of the general managers of the new United Booking Agency, having attempted to convince Marinelli of the advantage of the Keith office. It was without result.

Marinelli would have very much liked to have had an agreement from the William Morris office designating him as "exclusive" agent or something similar, but this was not looked upon with favor by Mr. Morris and the foreign booking situation as far as the Marinelli agency is concerned remains the same as before the head of the agency reached New York.

The Zingari Troupe has been further extended to include eleven people.

IMPERIAL CAUSES TROUBLE.

With the acquisition of the Imperial Theatre in Brooklyn by the Western Burlesque Wheel it is more than likely that the Alcazar Theatre in the same section of Brooklyn, now under the management of William T. Keough, a Western Wheel man, will be lost to that circuit. Mr. Keough does not relish the opposition the Western Wheel has placed at his door and will probably give up his Alcazar Theatre for burlesque, turning it into a home for melodramas.

EASTERN WHEEL'S METROPOLITAN LINE-UP.

Information obtained this week indicates to a practical certainty that the Columbia Amusement Company has acquired for the Eastern Burlesque Wheel the Murray Hill Theatre in Forty-second street. The papers are signed and the transaction clinched by the payment to William T. Keough, the former lessee, of \$25,000 for the first year's rent. The understanding is that Keough holds his lease and sublets the premises at a profit. Keough's lease is for five years, one year of which has elapsed.

Hurtig & Seamon's Music Hall in 125th street will be used for burlesque. The Hurtig & Seamon house plays against the Gotham, the Western Wheel's Harlem place. The Murray Hill can hardly be considered opposition because of its location.

WESTERN'S LAST WEEK FILLED.

The open week on the Western Burlesque Wheel between Minneapolis and Kansas City has been giving the booking experts some trouble, although it is now pretty well arranged. In November the week will have to be filled for the most part by one-night stands at Moulin, Rock Island, Ill., Davenport, Ia., Trenton, Mo., Leavenworth and Topeka, Kan.

The Chamberlain Circuit, controlling a chain of houses in the middle West, as long ago as June offered the Empire an arrangement whereby they could play three days each in Stair & Havlin houses in Des Moines, Ia., and St. Joseph, Mo., making the week between Minneapolis and Kansas City in two jumps.

The Westerners held off, hoping to make other arrangements and it was not until last week, as announced in *Variety*, that they came around and closed the deal. Meanwhile the Stair & Havlin, Al Woods and Charles Blaney melodramas had been booked for the two Western houses, so that when the Empire finally accepted the offer the Des Moines houses was out of the question and it is only by a lot of juggling of dates that the St. Joseph house is left open for burlesque dates at all.

The jumps as now arranged are: Minneapolis to Moulin (Monday), Moulin to Rock Island (Tuesday) and Rock Island to Davenport (Wednesday). Davenport to St. Joseph completes the week, the shows playing Thursday, Friday and Saturday at the Lyceum in the latter place.

Dave Kraus' ex-Eastern Wheel burlesque show "The Moonlight Maids" has been renamed "The Rialto Rounders." It opens at the Dewey August 11 and this week the front of that playhouse has been plastered with last year's paper heralding the advent of "The Moonlight Maids" as before.

VESTA VICTORIA'S EXCLUSIVE ENGAGEMENT.

Under the exclusive direction of Percy G. Williams, Vesta Victoria, the English singing comedienne who hit the Americans hard in popularity when playing in New York last winter, will return next January to fulfill a contract entered into this week with Mr. Williams for ten weeks in such houses as he may direct.

Miss Victoria's weekly salary will be in excess of that formerly received for her American appearances.

HIPPODROME'S NEW PRODUCTION.

Unless negotiations now pending fall through the first production at the Hippodrome under the direction of the Messrs. Shubert and Max Anderson, after the run of a revival of last season's offering, will be a stupendous spectacular presentation of a so-called dramatization of Winsor McCay's colored pictures in the Herald depicting the flamboyant dreams of "Little Nemo." The idea would seem to land itself naturally to a stage production, permitting the introduction of aerial and aquatic effects on the lines suggested by the pictures.

It is also reported that Mr. McCay, who recently took a short but unusually successful flyer into vaudeville, is dickering with Klaw & Erlanger on a proposition to make a spectacular production based on the pictures.

WARNER MAY COME AFTER ALL.

London, Aug. 1.

At the expiration of his ten weeks' engagement in "The Winter's Tale" with Ellen Terry at His Majesty's Charles Warner will sail for America. There is every probability that Mr. Warner will accept the arrangement offered to him some time ago by M. S. Bentham, the American agent, for a vaudeville tour on the other side. Your correspondent called upon Mr. Warner at his summer place at Maidenhead and learned of the English actor's change of mind as to his plans for an American tour. He is scrupulously particular in the matter of appearing on the stage on Sunday, and during the time of his American tour it is probable that Mr. Warner will follow the precedent set by Vesta Tilley of working only six days a week.

LUESCHER AND THE DOMINO WED.

A report this week that La Belle Daisy (The Red Domino) and Mark A. Luescher were engaged to be married led Mr. Luescher to confirm the impression that the wedding had already taken place.

Mr. Luescher and his wife were married in Paris last September, almost a year ago.

AFTER DE ANGELIS.

Jefferson De Angelis may be induced to enter vaudeville soon. Efforts are being put forward in that direction just now. Heretofore De Angelis has steadfastly declined all overtures of that nature. He has made no legitimate plans for the coming season and the time now seems ripe.

MAIN WANTS TO RETIRE.

Walter L. Main, for a long time identified with the circus business, is about to retire from the field of the canvas. He has offered for sale his interest in Col. F. T. Cummins' Wild West Show.

MELVILLE AGAIN AFTER KEITH.

Herman L. Roth, attorney for Frank Melville in the fight the park manager and agent is waging against the Keith Booking Office, has reopened the case, making his attack this time along a new line.

An injunction was granted by Supreme Court Justice McLean on Wednesday restraining the Valveno Brothers, an acrobatic act, from playing at Celoron Park at Jamestown, N. Y., booked by Keith, and further from reproducing their specialty at any other place before September 15, until which time Melville alleges they are under contract to him.

The case is identical with that formerly brought by Melville against the Keith people in the Red Raven Cadets matter, except that, instead of naming the syndicate heads as co-defendants in the damage suit of which the injunction proceedings are a part, the manager of the Jamestown park where the act was playing at the time the suit was entered is named.

The complaint sets forth the allegations of the plaintiff as follows: That on May 25 Melville entered into a contract with the Valveno Brothers to play in his parks during the time from June 1 to September 15. That they were booked to play his park in New Brighton, Pa., this week; that they were notified in ample time of this date; that they acknowledged receipt of the notification, and that instead of fulfilling the terms of their contract they are playing the Keith house in Jamestown. That on information and belief the act is preparing to play other parks and theatres not under his management in violation of his contract. That he (Melville) has advertised the act extensively and the failure of the defendants to live up to their agreement has caused him financial damage.

The plaintiff on these allegations asks for \$5,000 damages and an order restraining the act from playing pending the life of the contract.

Legal service was secured on both the acrobatic act and the manager of the Jamestown park late this week, directing them to appear either personally or by counsel before the court on next Monday to show cause why the injunction should not be made permanent. The act closed upon the service of the papers.

The manager is described in the summons as John Doe, his real name being unknown to the plaintiff.

BARRY OUT OF VAUDEVILLE.

Katie Barry, the diminutive English soubrette, has cancelled all her vaudeville bookings and will return to America to appear in a musical comedy under the direction of John C. Fisher. Miss Barry will be billed as a joint star with John C. Slavin in the forthcoming production.

STERNAD COMING TO NEW YORK.

Chicago, Aug. 10.

Next week Jake Sternad, connected with the booking department of the Western Vaudeville Association, will leave for New York City to locate there. Mr. Sternad will look over the Eastern acts, reporting his opinions to the Western office.

Now that John R. Rogers has been compelled to abandon the direction of Nora Kelly, the Irish singer, that little woman is under the chaperonage of Tony Pastor.

VARIETY

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SIME J. SILVERMAN,
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Vol. III. No. 9.

VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last.

May Yohe will play on the New York Roof week commencing August 20.

Frank (Slivers) Oakley has cancelled his engagement for the New York Roof.

Helena Frederick, the American soprano, has been booked for a London appearance next summer.

Lon H. Curtin, brother of J. H. Curtin, will be the manager of the Western Wheel house at Providence, R. I.

Genaro and Bailey have declined all time from the Keith folks unless they receive an increase of \$50 over last season's salary.

Arthur Prince, the ventriloquist, will play here for several weeks after the close of his present engagement at Hammerstein's.

Mason and Keeler, now in Australia, will return to the United States the early part of '07.

With the addition of an "apron" to his stage Henry Myers has had to remove four rows of seats from his Yonkers theatre auditorium.

Harry Tate, the English producer, will arrive here in person during October. Mr. Tate's new piece "Fishing" will be shown at that time.

The Bradfords (colored) have signed with John A. Himmelein's Ideal Stock Company as a special vaudeville feature for the season of 1906-'07.

Koram, the much-talked-about English ventriloquist, who has never played over here, will open on the Orpheum Circuit at Kansas City on September 3.

The team of Gorman and West has added Thomas Kennette, character comedian, to the act and are now billed as Gorman, West and Kennette.

Bonnie Maginn will not play with the Weber company at the Manhattan Beach Casino, and neither will she go out with that organization next season from present report.

Chris Rickards, an eccentric comedian from England, will appear over here on September 3 for the first time on the Williams circuit. Rickards was booked by H. B. Marinelli.

Chinko, the foreign juggler, and Minnie Kaufman, formerly of the Kaufman Troupe of bicycle riders, Chinko's wife, play together on the Orpheum Circuit, opening in September.

Vesta Victoria is singing in London a new song called "What Is Home Without a Lodger?" Through the finale of each chorus Americans abroad have failed to catch the humor of it.

Carroll and Cook is a new team made up of two halves of the old combinations of Fisher and Carroll and Cook and Hayes. They will presently be seen in a new talking and singing act.

William Kennedy, the doorman at Pastor's for many years, who died last week, was known in the downtown section in the troublesome times of the past as a man of great physical courage.

Fleurette DeMar will not play with Tom Fortune in vaudeville this season. Josephine Davis will replace her in the sketch "My Sweetheart." Miss DeMar will go out with "Girls Will Be Girls."

Nellie McCoy opens at the Twenty-third Street Theatre August 27 in an act entitled "The Athletic Girl," employing special scenery, four girls and several novelties gathered while in Europe this summer.

One of the reasons for the non-booking of Lola Yberri and her "La Maxixe" dance is said to be the previous contracting for Dziria, whose "La Matschiche" strongly resembles the Yberri woman's principal feature.

The cast selected and "approved" by the Keith people for the support of Julius Steger in his season's tour in "The Fifth Commandment" is William H. Pascoe, Helen Mar Wilson and John Romano.

Stuart Barnes cancelled Atlantic City this week, telegraphing to George Homan, the agent, that his wife was dangerously ill in Chicago and had to undergo a serious operation. Barnes went to Chicago.

Joseph Crowell, formerly a member of the Klaw & Erlanger production of "The County Fair," has been secured by Emile LaCroix for his new fencing sketch, "Who Gets the Lemon?"

Searl and Violet Allen will put on a new sketch called "The Travelling Man" at Dockstader's Theatre, Wilmington, September 3. Special scenery will show the interior of a Pullman car.

Margaret Wycherly begins next Monday a twenty weeks tour of Western houses to take up the time she was booked with the Orpheum Road Show and from which she was transferred.

The Bessie Valdare troupe is rehearsing to play with Hurtig & Seamon's Trans-Atlantic Burlesque Company, which is booked to open August 27. The bicyclists will appear in the olio but will take no part in either of the burlesques.

The Three Lamaze Brothers played Saturday and Sunday at Arverne and were booked to open on the Metropolis Roof Garden Monday night, but their baggage did not leave Arverne until Tuesday morning, necessitating a postponement.

Without the customary three-sheet proclamations "Freddie" Proctor, son of his father, has been the house manager for the Twenty-third Street Theatre for the past few weeks. Freddie's office during the warm weather is the lamp post in front of the theatre.

Rice and Prevost were billed as part of the Hammerstein show this week, but they did not appear, being busy rehearsing for the show of which they are to be a part next season under the management of Melville B. Raymond.

Julius Tannen closes his engagement with "The Governor's Son" at the Aerial Gardens August 25 and opens at Hammerstein's the following Monday. He remains in vaudeville but four or five weeks and then enters a Broadway production for the season.

James Neil and Edythe Chapman open their regular vaudeville season at Buffalo next Monday in a sketch entitled "The Lady Across the Hall." The playlet is one of several used by Frank Keenan in his short engagement at the Berkeley Lyceum two seasons ago.

Oscar Hammerstein is mourning the loss of his gray horse, one of the \$2,000 team which he has been in the habit of driving through the park on fine afternoons. On Sunday last he drove to Far Rockaway and when he crossed the ferry coming back the animal was seized with a chill, dying shortly after.

Maurice Shapiro sailed for America last Tuesday on the Kaiser Wilhelm. He is accompanied by his brother-in-law, Louis Bernstein, who was formerly a member of the firm of Shapiro, Bernstein & Co. A "frame-up" on these lines is once more in the wind.

Bransby Williams, the English comedian, will open at Proctor's Fifty-eighth Street Theatre under a contract entered into when the Proctor circuit booked through the Morris office. After the Proctor time Mr. Williams plays the Williams houses.

Low Fields has been endeavoring to secure the services of Norah Bayes in the event that Louise Dresser, who has expressed dissatisfaction with her part, gives it up. Up to date Miss Dresser has kept the part—and Norah is under contract to Charles B. Dillingham.

Irene Young, a member of the Al H. Weston company, playing "The New Reporter," was taken ill suddenly in Chicago this week and the act was given with only four people. Miss Young was removed to the hospital and is not yet sufficiently recovered to be about.

Jack Singer, manager for Batcheller's Boston Belles, discussing the engagement of Frankie Bailey for his organization, says: "If Miss Bailey plays as she rehearses I will be proud to have secured her services. Our chorus girls will be a revelation in the burlesque houses."

Frank A. Keeney, the Brooklyn manager, has cancelled Valerie Bergere for the weeks of September 3 and 10, when Miss Bergere would have played his house. The actress is booked for and will play at Grover's Brighton Beach Music Hall the coming week. That's the reason.

Captain Putnam Bradlee Strong, son of the late ex-Mayor Strong and who gained considerable notoriety in connection with May Yohe, is now serving a sentence of one year in prison at Yokohama, Japan, for some infraction of the laws in that country. Strong has been in jail now about four months of the term.

Winona Winter, a former vaudevillian and now a member of "The Little Cherub," which opened at the Criterion Theatre last Monday night, is the only person in the cast of well-known names to score. Her ventriloquial specialty is the one hit of the piece, but appeared so late that the reviewers on the morning papers missed it.

There is an English music hall paper emulating the example set forth by some English artists who take American material without giving credit. On July 14 Variety printed a parody on "Nobody" written by F. E. Austin, of The Tossing Austins. In the last issue of this paper to arrive over here the parody was reprinted bodily without any evidence of where it originated except the words "With Apologies to Mr. Austin." Variety has been furnishing food for foreign papers for some time now. We ask that our contributors at least be given full credit. In America everyone would recognize "Mr." Austin of course, but we are not so certain about England.

STARS MAY RETURN.

Two important vaudeville acts which have been starring in the legitimate may return to their former field when the regular season opens. They are Extra Kendall and the Four Mortons. Both are announced as under the direction of Col. Jack Flaherty, formerly manager of the Majestic Theatre here. Flaherty simply represents Frank McKee, just as Charles B. Dillingham appears for Charles Frohman and Klaw & Erlanger.

Kendall has until recently been under the management of Liebler & Co., but was released by that firm.

When Col. Flaherty appeared at the "syndicate" offices, route sheet in hand and nonchalantly asked if the Kendall bookings had all been laid out he was informed that there was "nothing doing." An intimation was strongly handed out that the Four Mortons would share a similar fate.

Frank McKee's syndicate interests are numerous and varied. This may have considerable weight in inducing the "powers that be" to reconsider the determination to flag the two ex-vaudeville headliners.

MORRIS ROUTING LONG TIME.

An act receiving \$900 weekly was booked in the Morris office this week for twenty-one consecutive weeks without a return engagement in any house. This is expected to be increased to twenty-five and possibly more before the season is fairly opened.

Woodward's Seals received a route of thirty weeks from the same office.

GROVER SETTLES FOR COMMISSIONS.

Ever since the closing of William T. Grover's Imperial Theatre in Brooklyn last season, M. S. Bentham, the agent, has been brooding over an amount of about \$250 which, Bentham claimed, the manager had retained for his account and had failed to make proper returns.

With the warm weather and the shortness of the vaudeville agent's money market Bentham brought suit to recover from the manager. Mr. Grover promptly paid the claim, immediately cancelling all the Bentham acts which were booked for Brighton Beach for the remainder of this summer.

STRAIGHT VAUDEVILLE ON NEW YORK ROOF.

The opening skit "Seeing New York," now playing on the New York Roof, will close on August 24, after which the aerial bill will be composed of straight vaudeville for the remaining two weeks of the Roof's summer. "The Rain-Dears," the Wayburn "girl act," which has also been playing during the summer, winds up its roof season the same date.

The title "Seeing New York" may be used by Brady and Hart, its present owners, on a road production later in the season.

THE EVILS OF WEALTH.

With the publication of the fact that Joe Jennys, manager of the Empire Comedy Four, had fallen heir to \$100,000, he was a marked man. On Tuesday night he was held up near his home in St. Nicholas Terrace and relieved of a diamond stud valued at \$500.

NED WAYBURN HAS PLANS.

Chicago, Aug. 10.

New Wayburn, head of the Wayburn Attractions, Inc., and interested in several enterprises connected with vaudeville, who is in Chicago at present directing the rehearsals of "The Time, the Place and the Girl" for the La Salle Theatre Company, states that capitalists in Denver, Boston and Pittsburg are interested in theatres to be built in Chicago, Pittsburg, Cleveland and other cities. Mr. Wayburn says that options have been secured.

The Chicago site has been decided, but the location is withheld by Mr. Wayburn. The Chicago house will be conducted on the lines of Weber's Music Hall in New York City. Only original and unique vaudeville acts will be presented.

E. I. Corder, for the past fourteen years confidential man with Klaw & Erlanger, will look after the Chicago interests.

THREE SUMMER WEEKS IN CANADA.

Plans are making for the establishment of what will amount to a new summer vaudeville circuit in Canada. The vaudeville venture which was announced for the Auditorium at Quebec has been called off for this summer, but will in all probability be again taken up soon. Clark Brown will go to Quebec to-night, there to confer with stockholders of the Auditorium with the object of making some arrangement whereby the house may be booked in conjunction with Ottawa and Montreal.

P. J. Casey and Harry Allen are booking respectively for these places, but it is proposed to make some agreement under which all might be booked independently but in such a manner that acts may play the three weeks continuously.

The stock of the Auditorium is for the most part held by the Canadian Pacific Railroad, the local manager being Julius Hone, the Quebec agent for the road.

FOREIGN OPENINGS.

The variety season after a summer's rest will reopen shortly across the big pond. The Olympia in Paris starts its fall season August 17 with the Millman Trio and Tom Hearn as features of the opening bill.

The Folies Bergere follows on August 31. The Kremo Family, Kara and Ryan and Hall will be prominent there the first week.

In Germany the Wintergarten at Berlin opens August 18 and in Hamburg the Hansa Theatre commences two days earlier. The 18th is the opening date for the Circus Carre in Amsterdam, and about the same time all other variety theatres in Germany get under way.

TO FLY UNDER BRIDGE.

Some time before September 5 a flight over and under the Brooklyn Bridge by Lincoln Beachey, the aerial navigator, will be undertaken. Beachey is only nineteen years of age but has established himself as a daring rider.

He is the only exhibitor in this line who guarantees a flight or no pay. That Mr. Beachey has the fullest confidence in his atmospheric boat, which he built himself, is evidenced through the fact that in case of a failure to drive through the air he loses a proportionate amount of his weekly salary, \$5,000.

INJUNCTION DISSOLVED.

The temporary injunction granted recently to Al Reeves restraining Sullivan & Kraus from playing any but the Reeves show (of the Eastern Wheel) in the Dewey Theatre during the week of December 17 was dissolved by Justice T. C. White, of Buffalo, sitting in the Supreme Court of Kings County.

The ground upon which this decision was based was that the contract in operation between Sullivan & Kraus and the Eastern Wheel was void. The court defines its position by showing that the Sullivan-Kraus contract was made with the Empire Circuit in 1902. At that time there was only one wheel, the rival Westerners being in the combination and there being no opposition wheel. Since then a number of houses in the original circuit have dropped out, a number of parties to the contract thereby going over to the other side, and the original concern (wheel) with which the contract was made has been by these changes dissolved and cannot be considered to exist.

This does not close the case, the decision affecting only the point whether the injunction should remain in effect during the taking of testimony by a referee. However the injunction proceedings against the Dewey Theatre playing Western Burlesque Wheel shows comes out, the Westerners have still another string to their bow, according to a story which leaked out this week.

This is to the effect that Sullivan & Kraus ceased to be the owners of the Dewey, Gotham and Circle theatres on May 23, when they transferred the properties to "The Union Amusement Company." The nature of this transaction may be understood when it is explained that the president of the Union Amusement Company is Larry Mulligan, whose headquarters are in Tammany Hall and who is president of the Larry Mulligan Association, a Tammany Hall organization with headquarters in Timothy D. Sullivan's district, and who in addition is a half-brother of the Congressman from the Sixth.

The secretary of the Union Amusement Company is said to be Fred Wolf, the right-hand man for Harry Jacobs, a former lieutenant of ex-Police Captain Chapman.

TED'S TELLING TALK.

Ted D. Marks is back looking younger and fresher than in a decade. Commenting on vaudeville conditions in England he said: "They don't play fair with Americans in London. Every English act brought over here has been hooked at a considerably larger figure than he received at home. Per contra, you can't name a single American turn that ever opened in London at a figure that wasn't much less than paid him in his native country. I don't bar any of them. You can't cite a single exception."

BEDINI A KEITH AGENT.

It is now announced that Bedini and Arthur will split within the next few weeks, Jean Bedini thereupon going into the Keith booking office to act as a foreign booking agent for the merger people. Bedini has had the agency ambition in his mind for a long time. Arthur will seek a new partner and continue with the old act.

"VARIETY" BARRED IN KANSAS.

Leavenworth, Kans., Aug. 10.

The managers of the cheaper variety theatres in the State of Kansas have barred representatives of Variety from their theatres. This action has been taken through Variety espousing the cause of artists against agents and managers in this State.

The recent exposé in Variety of the methods of Olson Brothers & Baldwin, the managers and agents at Wichita, in their treatment of artists caused much comment out here and the action of the managers is a retaliatory one.

A manager here in speaking of the matter said he thought the "little fuss would soon blow over and everything would be all right."

CHANGE TO FIRST CLASS.

Grand Rapids, Mich., Aug. 10.

The Grand Opera House here, which has been devoted to the "ten-cent" variety of entertainment with a considerable degree of success for the past two years, has changed its policy and will hereafter be a fifty-cent house playing the bookings of the Keith agency. The Grand Opera House is part of the Davis-Churchill chain of theatres. Under the new arrangement acts playing the Majestic in Chicago and the Temple in Detroit will make their next stop at the Grand. The house is being entirely renovated for its new purpose and a new equipment of scenery as well as drops and curtain are being painted in Chicago. They will be ready for the opening August 19. An entirely new house force will be appointed.

E. Burroughs, the former manager of the Grand, has been appointed general manager for the Davis-Churchill circuit, vice Mr. Churchill, who goes over to take charge of the booking department of the Western Vaudeville Association. Mr. Burroughs' headquarters will be in the Majestic Theatre building in Chicago. The new manager of the Grand has not yet been appointed.

K. & E. ABSOLUTELY OUT.

There is not even the slightest vestige left of an understanding between Klaw & Erlanger and the Keith-Western Vaudeville Association looking toward an open or underground agreement as relating to vaudeville.

What negotiations were under way at one time have been declared off absolutely. Some sort of a combination might have been effected had it not been for Kohl & Castle of Chicago, members of the Western Association, who leaned toward Max C. Anderson's side of the question. The aim of K. & E. was to wean Anderson away from the Shubert support, but with the antagonism of the other firm in addition too many complications arose.

BURLESQUE ENGAGEMENTS.

Among the engagements for burlesque shows just announced are: Les Sprays, a "sister act" imported for "The Kentucky Belles;" the Arizona Troupe, led by Will Percival, who won the English championship dancing belt; the Sisters Albert for Phil Sheridan's "City Sports;" Richy Craig for Campbell & Pierce's "Nightingales;" and Dan Gracey and Ada Burnette for the same company.

LEO CARRILLO'S CARTOON OF THE WEEK



AN ENORMOUS COMMISSION.

The tale of an exorbitant commission received for booking of a foreign act came to town this week.

Emil Gasch, brother of the Gasch Sisters, was the one who received the financial benefit, although Charles Bornhaupt, the foreign agent, may have also participated in the plunder, as he was interested in the placing of the act.

The foreign act which was relieved of most of its salary played Sheedy's Theatre at Newport for an opening at a contracted salary of \$175. It was placed to open the bill and after the first performance was told that the salary would be \$125 or the act would be closed. The cut was accepted, and when salary day was reached, out of the moneys received, Gasch took 33 per cent under an arrangement he had with the act, while Bornhaupt received as per the contract 5 per cent, while another 5 per cent went to the office of William Morris through which the act was booked.

The weekly wage netted the act, after all the commissions were deducted, \$71.25, out of which transportation and other necessities had to be paid.

IRWIN-LUESCHER, INC.

The new corporation styling itself "Irwin-Luescher, Inc.," and having for its principal directors Mark A. Luescher and Robt. E. Irwin, commenced business this week in offices in the Knickerbocker Theatre Building.

So far the holdings of the company are limited to the Albaugh Theatre in Baltimore, which Mr. Irwin manages.

The charter of the corporation was drawn to allow of any theatrical undertaking being included in its legitimate business, and the production of plays and sketches, besides the acquiring and management of theatres, will be among the corporation's ventures.

GUESSING AGAIN.

Terre Haute, Ind., August 10.

Arthur Fabish, of the Western offices of the William Morris agency, was in this city recently. His visit was perhaps responsible for the report that William Morris would put up a vaudeville theatre if the site could be secured in such a location as to present opposition to the Western Vaudeville Association.

BAND LEADER ATTACKED.

Chicago, Aug. 10.

The members of the Banda Roma playing at Sans Souci Park here attacked their conductor, Oreste Vessella, one night this week and a fistie encounter followed in which the band director received decidedly the worst of it.

The men claimed that Vessella insulted them while directing, and it is common knowledge that he has the habit of swearing while conducting.

The fracas occurred in the presence of a large audience and the excitement nearly culminated in a panic. Had it not been for the interference of the park police the affair might have ended seriously.

LYKENS MOVES.

With the assistance of a city official acting under orders of a Municipal Court Justice in an action commonly known as "Landlord and Tenant," William L. Lykens, the vaudeville agent, was legally removed from the Holland Building last Thursday.

B. Obermayer, after a long tour on the other side, returned this week.

WALTER ZARROW KILLED.

Walter Hightower Zarrow, of the comedy cyclist team of Zeb and Zarrow, was shot and killed by a policeman at Houston, Texas, recently. The policeman was arrested and held on a charge of murder. Reports of the affair differ.

Zarrow's partner says that the dead man was sitting on one of the tables in the Highland Park hotel, run in connection with the amusement resort where the team was playing. The policeman ordered him to get off the table and treated him roughly. Zarrow protested and the debate that followed brought about a scuffle. The policeman drew his revolver and as Zarrow started to run away, so Zeb declares, shot Zarrow in the back.

The policeman declares that Zarrow resisted arrest and grappling with him made his act justified in self-defence. There is considerable feeling expressed against the policeman in the section. Zarrow was thirty-two years old and came from New Orleans.

Ed Rosenbaum, Jr., will be manager for the band Maurice Levi is now organizing for a tour next spring.

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance
in New York City.

Elsie Boehm, Keith's.

Three Leviers, Brighton Beach.

Holmes and Durbyelle, Pastor's.

"The Little Girl from Nowhere," Pastor's.

"The Big Show," Pastor's.

Henry Minto and Company, Pastor's.

Carl Perin, New York Roof.

Galliani Grand Opera Trio, Henderson's.

Hallen and Hayes, Henderson's.

"Four Singing Colleens," Henderson's.

Marzella and Bartholdi, Henderson's.

Olivetti Troubadours, Henderson's.

Gourley, Keenan and Gourley, Henderson's.

Anette Carver, Henderson's.

Minnie Dupree.

"When the Earthquake Came."

Keith's.

A serious treatment of the San Francisco disaster offered anonymously. The stage is set to show the room of a house just outside the fire zone on the second day after the quake, with furniture thrown about, etc. Lieutenant Redyard (Augustin MacHugh) enters searching for dynamite carelessly left in the house by one of his men. Avis Merrill (Miss Dupree), distracted with the terror of the past forty-eight hours and half famished, wanders in. It develops that the pair were affianced but the match was broken off through a misunderstanding. The rest of the sketch concerns itself with patching up the difference and the close comes when they exit hurriedly reconciled as another tremor shakes the building. The early part of the dialogue fits the charming little ingenue to a nicety. The situation is one of delicately balanced sentiment and Miss Dupree realizes an unexpected appreciation of the subtle quality that makes humor of the highest sort, a quality entirely apart from laugh-making comedy. In the later passages, particularly those describing the horrors of the stricken city, she reaches out for heights of dramatic intensity which are far and away beyond her, and somewhat injures the effect. The spectacle of a charming girl, for example, eating with savage haste and craftily picking up the crumbs from the floor may have been true to life, but it is not nice to look at. Vaudeville audiences, however, are not prone to such nice distinctions. They demand only to be interested. Miss Dupree certainly interested them, and these smaller failings may be swallowed up in the general excellence of the rest. The subject is a topical one, the story clear and absorbing, and this should make the offering one of the solid successes of the season. Its finer points will probably escape the vaudeville-going public, particularly that class represented in the Keith patronage. *Rush.*

Fred Ray and Company.

Travesty.

Pastor's.

In a brand new travesty along the route followed by his previous offering of the same nature Fred Ray is appearing at Pastor's this week, making a great big hit. The present act is so much better than the former one that no comparison

NEW ACTS OF THE WEEK

is possible. And Mr. Ray personally plays much better in it. Even though the dialogue were not bright and humorous, the comedy would still be there in the person of Lou Benton, a tall angular chap entitled to a prize in any skeleton contest. Made up for laughing purposes only, with a conical style of speaking, Mr. Benton is a valuable addition to Ray, who is fortunate also in having Constance Windom as a member of the cast. Miss Windom plays the King's daughter with a touch of seriousness undisturbed by any light moments, and it is the true spirit of burlesque. Mr. Ray might cut short the lengthy speech at the opening. That is the one fault to be found with his present sketch, which is of more value than any he has yet produced. *Sime.*

Mr. and Mrs. Gene Hughes.

Comedy Sketch.

Twenty-third Street.

This is the sketch which Mr. and Mrs. Hughes chose from a large number submitted for a \$1,000 prize. It is the work of a Milwaukee newspaper man. The offering is exceedingly well written as to its structural handling. The comedy comes from fast and elaborate complications. The dialogue runs rapidly and has an ample sprinkling of bright lines. Tension is kept up to a certain point by the efforts of the husband to keep the knowledge of an escapade from his wife and the wife's struggles in a like direction. To this end they seek to prevent each other from seeing the evening papers, hence "Suppressing the Press." The intricate nature of the plot burdens the movement of the action somewhat. The basic situation once explained, however, the rapid interchange of talk and succession of incidents keep the laughs going nicely. The offering is a comedy act that in the present dearth of that class of vaudeville features should command continued employment. *Rush.*

Barber-Ritchie Trio.

Bicycle Riding.

New York Roof.

The trio is composed of W. E. Ritchie, formerly the tramp of "In Gay New York"; Barber, a trick rider from the old days, and May Villion of the riding family of that name. Mr. Barber has evolved three new and good tricks on the wheel, a record in itself in a field thought to have been pretty well worked out for new ideas. Ritchie, who supplies the comedy, has some new ideas also, and moreover they are laughable. Miss Villion looks well, helping out in the team riding. The act is good and away from the rest. *Sime.*

Edward Esmonde and Company.

"Just Indian."

Brighton Beach.

Written by Si U. Collins, "Just Indian" is played by Edward Esmonde with Genevieve McCloud and W. J. Noll as support. Miss McCloud is the principal assistant, her part entailing the duties of an interpreter for the plot and speeches of Mr. Esmonde as Crazy Horse, a Sioux chief. Miss McCloud's portion of the

manuscript must have been bulky, for almost all the dialogue falls to her. There is so much of it that the sketch is tiresome. With little action and some attempt at comedy through the entrance of an Indian into civilization the piece drags and is rendered doubly heavy by a long descriptive speech toward the close by the Indian chieftain. In that Mr. Esmonde forgets that in the earlier part he had difficulty in speaking English. "Just Indian" is unsuited for vaudeville. The character part of Esmonde's, although well made up, will not save it. *Sime.*

Horsky, Bergere and Company.

"Made in Germany."

Pastor's.

Will M. Cressy wrote "Made in Germany," but Leona Bergere "makes" the piece. In a character part of an immigrant German servant Miss Bergere does a capital piece of work. If her accent is not genuine it is all the more praiseworthy, for better broken English has seldom been heard. Mr. Horsky speaks with a German accent likewise, but in this instance it seems natural. The sketch does not rise to the level of the players, although it pleases solely through Miss Bergere. Mabel White in a minor role as the "company" just filled in. The expectation in the "business" might be dropped, though it secured a laugh at Pastor's where the sketch is being presented this week for the first time. It may be whipped into a fairly laughable offering. *Sime.*

Prof. Bilyck's Seals.

Henderson's.

Following the usual routine of trained seals, Prof. Bilyck's animals, six in number, give the customary exhibition, showing the expertness with which this specie balances. Some of the comedy derived in other acts through feeding a quantity of fish to the seals during the exhibition is missed here, the supply of food not being large. Several balancing tricks are also missing, the billiard balls especially. The act is entertaining, as are all of its ilk, but does not distinguish itself. *Sime.*

H. V. Fitzgerald.

"Miss Devere's Diamonds."

Pastor's.

Mr. Fitzgerald has a new protean playlet with six characters. During the piece he assumes the several characters several times and it consumes sixteen minutes. There are a couple of good comedy bits and a number of the changes are made rapidly, the quickest in two seconds. Taking into consideration that Mr. Fitzgerald does not carry a retinue of dressers, and that he wrote the piece himself, he has turned out something decidedly interesting, which the average vaudeville audience will like as well as though a DeVries or a Roberts were the centre of it. *Sime.*

John J. Ryan, of the International Amusement Company, has announced September 2 as the date for the opening of the Sullivan-Considine-Ryan house in Cincinnati, the Olympic.

Rhodes and Carter.

Comedy Acrobats.

Keith's.

The business of recording acts which have taken the ideas of Rice and Prevost either in part or in whole is becoming a matter of routine. Rhodes and Carter are newcomers in this class. The act is a fair copy of the original in general layout, although a number of variations are introduced. The comedy man has not caught the note that makes Jimmy Rice funny and does his falls rather less cleverly than the other imitators. The straight man contributes good "forwards." It might be said that they do most of Rice and Prevost's work, but Rice and Prevost do it better. *Rush.*

Murray K. Hill.

Monologue.

Keith's.

Working alone in blackface Mr. Hill does very well with the Keith audiences. His talk is bright and the parodies have at least the merit of being original. The offering classes itself with a number of other excellent ones of its sort, without displaying the individuality to make it stand out with great force. Hill, while being a clever entertainer and worthy of place on almost any vaudeville bill in a subordinate position, will not push the big name minstrel men very hard for the present. *Rush.*

Evelyn Sisters.

Sister Act.

Keith's.

The best these two girls have to offer is tasteful dressing. Their voices will never, never, never do, and their dances are not good enough to make up for the deficiency in the vocal department. The girls are pretty enough and may find place in some other sort of offering, but as a "sister act" they stand little chance of winning out in a crowded field. *Rush.*

Knickerbocker Four.

Songs.

Henderson's.

The program describes this quartet, playing around New York for the first time this week, as dispensing "harmony and humor." There is more comedy concealed in that billing than is made apparent by the four young men. The singing does not commend itself through the missing quantity of a voice among the number. The quartet may improve in time; the comedy especially could be subject to change without notice and no harm result. The audience seemed to think well of them. *Sime.*

Nellie Lewis.

English Comedienne.

Henderson's.

If the program is telling the truth Miss Lewis left all trace of English origin on the other side. Rather would it be suspected that she has played over here before in a troupe. The "comedienne" doesn't apply; the girl sings only, and her only attraction other than some familiar gestures is the rare assortment of "phony" diamonds plastered over her costume wherever space permits. *Sime.*

Reidy and Currier, playing at Pastor's this week, have received an offer to go with a musical piece.

OBERMAYER RETURNS WITH FOREIGNERS.

Returning with B. Obermayer, the foreign agent, from his European trip was Dolly Bell, the English dancing teacher. Miss Bell comes over to this country for the purpose of establishing a dancing school in New York city where girls with educated feet may be turned out in large or small quantities at a moment's notice. Miss Bell will make her headquarters in Mr. Obermayer's office, 121 West Forty-second street.

During his tour on the other side Mr. Obermayer picked up several acts which have been placed for the most part with burlesque companies.

Hyde's "Blue Ribbon" show will have sixteen English dancing girls, and also Violet Holmes, a noted dancer on the other side.

Weber & Rush's "Bon-Tons" are to carry along the "Monte Carlo Girls," another London crowd. Al Reeves' company secures the "Six Bijou Girls."

Miss Bell also brought with her the "Eight Primroses," which will be booked by Mr. Obermayer in vaudeville.

Terley, "The Mimimical Figure," one of Obermayer's importations, opens at the Majestic Theatre in Chicago on Monday for the first time over here.

"BUSTER BROWN" IN COURT.

In spite of Lefler and Outcault's protestations that they held a prior authorization from the Herald to the dramatic rights of "Buster Brown." Judge McLean in the Supreme Court on Tuesday issued two temporary injunctions on behalf of Melville B. Raymond, restraining Lefler and Outcault from rehearsing their announced production of "Buster Brown" and also from interfering with Raymond in producing "Buster Brown's Holiday." Raymond has also instituted an action against the Buster Brown Company, composed of Lefler and Outcault, for having interfered with his rights through the medium of circulars, etc.

GROVER WANTS N. Y. HOUSE.

The lease of the Brooklyn Imperial, which had proved a most unfortunate property for him, being off William T. Grover's hands, that manager is said to be casting about for a location for a vaudeville theatre in New York. Just where his negotiations or prospects stand is not known.

William B. Watson's burlesque company, it is announced in confirmation of the acquisition of the Imperial by the Western Burlesque Wheel, will open at that theatre next Saturday.

A \$1,000 SKETCH.

"Suppressing the Press," the sketch being given this week by Mr. and Mrs. Gene Hughes at the Twenty-third Street, is the work of Fred J. Beaman, a newspaper man from Milwaukee. Mr. and Mrs. Hughes recently offered a prize of \$1,000 for the best sketch submitted to them. The reward was given to Mr. Beaman.

FREEMAN'S "WONDERLAND" OPENING.

Chicago, Aug. 10.

W. W. Freeman's "Wonderland," situated close to the Haymarket Theatre, will open Monday, August 20. It will be a combination dime museum and vaudeville show.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Atlantic City, Aug. 7.

Editor Variety:

I am an amateur magician, forty-five years old, and have seen all the cracker-jacks in the business. Since I am down on the beach I notice in your interesting paper that two magicians claimed an egg trick, but I did not know which one until I saw in your last issue that a Chicago lad described it as the egg swallowing trick. I have seen the two artists in question—Horace Goldin in Pittsburgh and Marshall, the Mystic, in Youngstown. I am sure that neither did the trick when I saw them. I have been doing it for thirty years, swallowing a tray full of eggs (apparently) in a few seconds. I also heard that Marshall, the Mystic, is either German or of German descent and that is no German name, so I can take it for granted he took the name from me to make it sound like mine. I am a reliable business man of Warren, Ohio, and can refer any one to the First National Bank of that city. So I mean what I say.

Mark Hall, the Mystic.

August 4.

Editor Variety:

If you will pardon me I would like to correct Rush's statement that Morrow and Schellberg are products of the West. The West is a "bully" country, but I would be pleased to be acknowledged by my own town—New York City.

The opening at Keith's Union Square was on short notice and in the rush my name (the "man" of the act) was misspelled. The act was produced for the first time the week before at Shea's Buffalo, making Keith's our second week and Miss Schellberg's second week in the profession. I sincerely hope you will understand my position, as I appreciate Rush's kindly criticisms to the fullest extent.

William King Morrow,
Of Morrow and Schellberg.

Paris, France, July 31.

Editor Variety:

Will you kindly deny my engagement to Mr. Hal Godfrey, erroneously published. I sail with my parents from Cherbourg August 11 for New York to fulfill my contracts in the United States.

Augusta Glosé.

August 7.

Editor Variety:

In Rush's review of the Metropolis Roof bill last week he stated that Carroll and Baker sang some parodies, one of them being the best ever heard on "Waiting at the Church."

Rush has the two acts mixed. If he will

ENGLISH AGENTS COMING.

A prominent firm of London vaudeville agents, Sherek & Braff, have written to Alexander Steiner stating that they intend opening an office in New York City and requesting Mr. Steiner to take charge.

Mr. Steiner will probably accept and the New York office of the London agency will be located in the Knickerbocker Theatre Building within the month.

recollect, Carroll and Baker do a comedy singing and dancing act, while we do mostly all parodies, among them being one on "Waiting at the Church," which he credited the other team with.

Chas. and Fannie Van.

Cincinnati, Aug. 6.

Editor Variety:

I wish to call the attention of your readers to the fact that the act that played Henderson's, Coney Island, last week under the name of Miller and Kresko have "purloined" the name of "Kresko." I (Kresko) originated and have used the name professionally since 1898. Up to this time it has never been used excepting by myself. The team of Miller and Kresko dissolved partnership in January and since that time I have been identified with Hal Groves (Kresko and Groves).

It appears my late partner has decided to "take" my name and again add it to his own, attempting to deceive managers, agents and the public, which I consider unprofessional.

If his present offering in vaudeville is a worthy one his present partner's name ought to carry their act through without stooping to mislead people to believe that we are together again.

I trust the team will see the folly of their ways and leave my name alone before the matter is made more public. I have striven too hard to "make" my name one well known to let someone else reap the reward.

Ed Kresko,
Of Kresko and Groves.

August 8.

Editor Variety:

In your last issue you made mention that the Empire "Comedy" Quartet plays Hammerstein's and the Alhambra week August 27. It should have been Empire "City" Quartet.

Harry Cooper,
Of Empire City Quartet.

Chicago, Aug. 6.

Editor Variety:

We notice in your issue of August 4, in the report of Grand Rapids, a statement made by your correspondent to the effect that we were closed after the Sunday matinee because the act was not up to the standard.

We wish to inform you that this is not so. The act played the entire week, making good in every particular.

We had a little difficulty with the manager on our opening, not relative to the act at all, but entirely over a different matter, and it was amicably settled.

C. A. Van,
Manager 3 Troubadours.

A SADDENING EFFECT.

Franklyn Wallace, the tenor, sang Charles K. Harris' ballad "Somewhere" in Hoboken last Sunday. A man in the audience sat through the song and then went out and committed suicide.

The Metropolitan Opera Trio this week signed contracts for twenty-five weeks over the Keith time.

STAIR & HAVLIN, BLANEY AND WESTERN WHEEL.

A story was current this week that very recently Charles E. Blaney and Stair & Havlin were at loggerheads over the purpose of the playwright-manager to operate the Amphion Theatre in Williamsburg on his own hook and in opposition to the Stair & Havlin institution, formerly the Unique burlesque house in the same district.

Stair & Havlin are said even to have gone the length of threatening to cancel the Blaney shows over its extensive circuit. Whereupon Blaney, so the story goes, told the managers to go ahead, refusing to budge from his position. Blaney seems to have occupied the stronger position, for his bookings stand. Also he remains lessee of the Amphion, which he took over from William T. Grover.

In this connection denial comes from an authoritative source that Stair & Havlin have cancelled the booking of Gus Hill's melodramas and shows. The rumored cause of the cancellation was that Gus Hill was interested in the Eastern Burlesque Wheel, and Stair & Havlin used the cancellation threat at the behest of James E. Fennessey, of Cincinnati, a Western Wheel man.

It is possible that the arrangement by which the Empire Circuit shows are to play Stair & Havlin houses in St. Joseph, Mo., and other middle Western cities had something to do with calling off Fennessey's underground movement.

FITZSIMMONS SELLS HIS LION.

Bob Fitzsimmons sold his lion "Senator Reynolds" this week to Frank Bostock for \$5,000. The animal has been in "Fitz's" possession since a cub and Fitzsimmons grew alarmed on account of his children over the beast's growing ferocity.

Fitzsimmons had the lion thoroughly cowed, he being about the only living thing that "Senator Reynolds" stood in fear of.

NASH BACK TO WORK.

Philip K. Nash was at his desk in the Keith office in the St. James Building on Thursday till three o'clock, when he adjourned to the private office to have the plaster cast removed from his leg in the presence of the medical representative for the street railway company. At the conclusion of the operation Nash returned to his summer home at Port Washington and expects to come to town regularly beginning Monday.

DOLAN AND LENHARR CELEBRATE.

Dolan and Lenharr celebrated their twentieth wedding anniversary last week. Jim Dolan was eighteen and his wife sixteen when the marriage took place. They lived in Chicago at the time and ran away to Joliet to be married, missed the last train back and Dolan had to pawn the wedding ring for a room over night. Mr. and Mrs. Dolan now have a son nineteen years old.

WILL MANAGE IN JERSEY CITY.

Frank Burns, formerly a manager for Weber & Rush, has been appointed to take charge of Keith's new house in Jersey City which opens soon.

Italia has been engaged for a soubrette role in "The Burglar's Daughter" company.

Shows of the Week - - - By Sime

PASTOR'S.

With the city sweltering Pastor's holds a summer record not equalled even by the roof gardens. The "standing room only" sign is out on the hottest nights, and Mr. Pastor no longer allows for atmospheric conditions. The bill this week is an excellent one headed by Fred Ray and company, who with Horsky, Bergere and company and H. V. Fitzgerald are under New Acts.

Reidy and Currier in straight singing have the second position. They score strong because they can sing. Mr. Reidy has a full strong tenor voice, while Miss Currier has a high soprano which runs up the scale easily and without effort on her part. Two duets and two solos are given. In the first, "Colleen Bawn," Miss Currier's voice does not harmonize, which is purely the fault of the song. That is plainly apparent in her solo, and the final number, a tuneful selection having the sound of comic opera. Both show training and appear at ease. Miss Currier is a pretty picture under the spot light in a white spangled gown, but she should strive to keep her notes away from the high pitch too much.

The Yorke Comedy Four is possessed of one good Hebrew comedian, while the Four Gregorys are still uncertain in their handling of the hoops. This must be corrected before the act can commence to attract attention.

Carroll and Baker playing a return and "two-a-day" this time are liked for the dancing, the encore remaining the strong feature. It is about the longest and best timed effort at dancing without musical accompaniment that has been shown.

Wilbur Held in blackface is liked when shying, although acting as agent for a music publisher. He has a pleasant voice and his opening selection caught the house. He hazards this good impression with some talk. He still lacks an impressionable style of delivery. More songs and less dialogue will be of aid to Mr. Held.

The Ramsey Sisters, who call their talk and music "The Girl Messenger," secure plenty of laughs with the comedy of the shorter girl. Some of the talk is new but the comedienne insists upon some disgusting business with chewing gum which might well be dropped. A new set of bells or the old ones polished up would give the act a more dressy appearance.

Elliott, Belair and Elliott did some acrobatics, following the Rice-Prevost style. The act would do fairly well in a burlesque show for the coming season, at least until they work into first-class shape. The Great DeBois with illusions and magic did his tricks well enough for an uninitiated audience. Most are simple and he lacks style of working for the illusions. "Noah's Ark," his star trick, is very simple and explains itself to the student.

Kimball Brothers sang themselves into favor, the tenor making an impression upon the female portion, and Marron and Marron with conversation, songs and dances delivered the talk as though they had been rehearsed by a college professor. The makeup and bagpipes helped some, but brighter talk is needed.

Annie Meyers, formerly a soprano with the Bostonians, will make a trip into vaudeville through the Boyle agency.

HENDERSON'S.

According to the program Henderson's has concluded the season is over and pays no further attention to the vaudeville bill in his Coney Island "feeder." This week's show is not at all enticing. Gus Edward's "Postal Telegraph Boys" are the headliner, with a new girl with a little voice in it. All the boys are also new, excepting the two dancers, who are the whole act. These boys could play vaudeville alone with success. They are the best dancing pair at Henderson's this week. Mr. Edwards should hold up the Postal Company for new uniforms or change the name to Western Union and try to work the other end. The act is in bad shape now, looks dirty, and what selections are sung either have no merit or have been played out from the popularity point of view.

The Five Romanos were liked partly on account of the liveliness of the little girl, although the act is working more quickly than formerly. Dora Pelletier gave imitations, satisfying the audience, and the Three Mitchells, colored, managed to pull through with a dancing finish.

The Royal Musical Five in their neat musical offering held the audience with their varied selections. There are too many exits in the act. Careless groupings should be arranged to leave the quintet or some of them on the stage at all times up to the encore.

Emerson and Bolieu, now a team of equally prominent billing, passed very well with comedy and juggling, and Faye, Lynn and Young have Miss Young to replace Miss Caprice, bringing the act back to its normal number. There is a little blond girl in the act who has constituted herself all there is of it, but the newcomer is noticeable mostly through her size.

McGloin and Smith opened the show, a bad position in a bill of fifteen numbers, but these boys seem unable to lift themselves up. Had they remained longer with Eddie Leonard, the training that graceful dancer would have given the pair would have been of much advantage to them.

Manning's Entertainers also had an early position on the bill, while Mlle. Sousa assisted by Harry Sloan closed it.

Bean and Hamilton did some barrel jumping and Prof. Bilyck's Seals, the Knickerbocker Four and Nellie Lewis are under New Acts.

The warm weather of the past week together with the bill affected the attendance. The hundreds of incandescents studying the ceilings makes the place unbearably warm, but were the shows in the same class with the food the public would fill the theatre as they always do the restaurant.

FAIR PRESS WORK.

A large and perspiring colored singer rolled into the Charles K. Harris music publishing offices a day or so ago and observed:

"Ah wants a new song for mah act. Please let me try 'Just One Word of Consolidation.'"

The nearest the catalogue came to this caption was "Just One Word of Consolation," and the applicant was referred by Meyer Cohen to the syndicate office in the St. James Building for the answer.

BRIGHTON BEACH.

A strong bill on paper is giving a boom to business at Brighton Beach. The matinee attendance at Grover's Music Hall at the seaside on Tuesday afternoon was of some proportions. It was due to the first appearance of the Four Mortons in vaudeville since they began a touring season as stars in "Breaking Into Society."

The opening remains the same, but the play has been condensed to follow in the full set, with a piano dance of Clara's the feature. Miss Morton is growing stout, but she still retains the chic look in short skirts. The audience rebelled against her entrance in long skirts. The rest of the family distinguish themselves in their respective parts, Sam Morton going one step beyond by singing "Did You, Maggie?" in German.

Willie Zimmermann, after a trip across the Continent, returns with his impersonations of famous composers, among whom he includes for this engagement Oscar Hammerstein and Wm. E. Slafter, the band leader, who is familiar to the Beachites through conducting the band on the hotel porch. The house liked Mr. Zimmermann's enterprise. He received an unusual amount of applause and evidently pleased the women and children. Mr. Zimmermann should clip some of the talk in the Hammerstein and Wm. E. Slafter, the best he does both in looks, actions and speech because it is the most familiar, but he is stretching it out too far.

The Four Bards are back once more to the quartet, giving their finished acrobatic performance with a new three high drop fall. One of the boys does a "double" once only. It is pretty and could be repeated. The act is always sure of a hit; there is none that excel it for ground work.

"Texas Dan" is still sung by Clarice Vance, who also has a new song about Chicago. It is not good at all and also lacks originality. Miss Vance might do well to put in an entire new repertoire. Grapevine and Chance are giving "The Awakening of Mr. Pipp" without any change except the new finish shown in the spring, and Redfield and Winchester open the show with burlesque juggling.

The Sharp Brothers are singing and dancing. The style of Eddie Leonard is readily recognizable in all that they do, the vocal tricks of Mr. Leonard having been copied as far as possible. One of the boys dances with a vest over his coat. It is unnecessary and does not add to his appearance.

FESTIVAL TO COST \$250,000.

The Cincinnati Fall Festival will cost \$250,000, according to an estimate made by local experts. It is promised that this will be the greatest year in the history of the association and the accounts of the enterprise have never shown a deficit.

Money is raised for the festival this way: \$25,000 is provided by subscription, shares of stock selling at \$10 each. Preliminary expenses are paid from this fund. After the festival opens the expenses are paid out of current receipts.

Norma Seymour will head "The Crickets" when that "girl act" appears on the New York Roof.

ED HURLEY INJURED.

Few among the crowd of standees on Broadway on Monday who witnessed the accident in front of the Vendome knew that the victim was Ed Hurley, formerly general stage carpenter for Sullivan, Harris & Woods.

Hurley was to have gone on Tuesday to Allentown, Pa., where the work of placing the new Wilmer & Vincent house in order for opening in a week or so had been put in his charge. He was taken to Bellevue Hospital and treated. It was found that the sight of one eye was seriously threatened from the action of acid, a pail of which had fallen upon his head from a scaffolding where workmen were scouring the brickwork.

TRYING FOR KITTY GORDON.

M. S. Benthani is in active negotiations with Kitty Gordon, who is at present touring the English provinces in one of George Edwardes' "Duchess of Dantzic" companies. Benthani wants to bring her to America to play a vaudeville tour in a musical sketch supported by a good comedian and six Tiller dancers.

Miss Gordon has been offered the title role in Mr. Edwardes' autumn production entitled "La Marveilleuse" and hesitates about coming over here in the face of such an opportunity.

VAUDEVILLE AGENCY ROMANCE.

Christine Ziegelmeyer, stenographer for Wilson & Flynn, went on her vacation Saturday night and early in the week her family notified the agency firm that they would need a new typist, the girl having played leading lady in a runaway match.

She and William B. Strickland, formerly of the "Babes in Toyland" company, were married in Rosebank, Staten Island. They went directly to the Staten Island village when Miss Ziegelmeyer got through her work Saturday evening. They met in Wilson & Flynn's office.

"AUNT BETTY" DEAD.

"Aunt Betty" Roseberry, who for forty-five years conducted a boarding house in Washington, D. C., died the other day and will be mourned by every theatrical man of consequence who visited the capital city. Her establishment on Pennsylvania avenue was the stopping place for years of such well-known figures in the amusement world as Charles Frohman, Tony Pastor, Edward Rosenbaum, Ted D. Marks, etc. Mrs. Roseberry was the mother of "Little Rosebud."

LOTS OF GIRLS IN PITTSBURG.

Pittsburg, Aug. 10.

If New York amusement purveyors are sincere in their wail as to the dearth of chorus girls, why don't they come to Pittsburg and lay in a supply of something new and dainty. If our department stores cannot meet the demand the restaurants can be raided. The Pittsburg girls are really handsome and are quite up-to-date in dress, appearance and deportment.

Eva Mudge, "the military maid," is in New York after a short vaudeville engagement West, the first since her marriage.

Shows of the Week

By Rush

TWENTY-THIRD STREET.

The attention of the patrons of the Twenty-third Street Theatre is invited this week to the Williams and Walker Glee Club, "the best aggregation of colored singers before the public, in repertoire of character and classic selections," as the program has it. There are fourteen singers in the outfit. They all wear evening clothes and work with great dignity. There is not a comedian in the lot. They simply stand up in a line, following the arrangement much affected by male quartets the world over, and with eyes fixed savagely upon the leader sing with the passionate seriousness of a group of freshmen practicing for the first time their college war cry. W. C. Elkins, a studious-looking person of great personal dignity, leads the singers with a baton. The trouble is that the troupe seeks to make its appeal as a polite offering, both as to musical selections and dressing. If they worked in a comedian somewhere to lighten the oppressiveness of this arrangement they would do better. The last song was the best by far, because it was a real "coon" number. The rest were well sung, but out of character.

Brockman, Mack and Belmont get a quantity of low comedy out of a sketch that runs to the extreme of burlesque. J. C. Mack as the mother gets into some pretty rough knockabout business at times, going a bit over the line in this particular. The singing of the trio is excellent throughout. James Brockman has a voice of splendid quality and unusual range and Florence Belmont contributes a pleasing soprano as well as a large degree of beauty. A sketch giving opportunity for a quieter sort of comedy to Mr. Mack than "The Count on Mother's Account" would enhance the value of the three.

Stanley and Leonard have an excellent team act. Johnnie Stanley has the Pete Dailey "kidding" trick to a nicety and keeps the dialogue running entertainingly. The dressing of the pair is smart and both dance well. Miss Leonard was fair in boy's clothes and the impersonations by Mr. Stanley of George M. Cohan and Eddie Foy were worth while.

"Happy Jack" Garduer in blackface had a fair string of parodies and an entertaining line of talk to go with them. He was well placed in the "No. 4" position and made good with the audience.

The Misses Althen, a pair of girls doing an acrobatic dancing act in which the acrobatics overbalanced the dancing, opened the bill. Their work is very like that done by several girl aggregations and is good enough for a short act.

Markey and Moran did fairly with their soldier act. The pair has a good idea in the Irish "Tommy" and the Scotchman, but need some new parodies. Edwin Stevens was well received in his semi-monologue sketch "A Night Out," and the Four Melvin Brothers with their excellent hand-to-hand acrobatics made a splendid closing number.

Fred Solomon has just entered upon the sixth consecutive season with Klaw & Erlanger as general musical and stage director. He has not missed a single day in the past five years and will now take a fortnight's vacation.

KEITH'S.

An abundance of new acts gives the bill a certain amount of attractiveness, although none of the arrivals to vaudeville are destined to conspicuous success with the brilliant exception of Minnie Dupree in the first of the inevitable series with the San Francisco earthquake as the theme. Miss Dupree, Rhodes and Chester, Evelyn Sisters, Professor DuBois and his educated ape "Adam" and Murray K. Hill are reviewed under New Acts.

Paul Frederick, the equilibrist, opened the bill, followed by Wilson and Mae, a dancing and singing pair somewhat above the ordinary. Tom Wilson is a bright enough person in some of his talk. He has good enough material to make one feel his occasional fall from grace the more keenly. One little bit, the burlesqueing of a sentimental ballad, was truly funny. A bunch of talk having a series of animal puns involved in it was not. Both worked hard and were liked.

Herr Saona, with his living pictures from "the hall of fame" as he called his impersonations, does well throughout and has a good finish arrangement. He does not announce his last impersonation, telling the audience that it can guess for itself. This aroused a good degree of expectation and the figure of McKinley on the half-lighted stage scored. Herr Saona is handicapped by a bad speaking voice, but the act is neatly gotten up. A woman attendant in white duck uniform looked trim and was a variation from the usual low-brow dresser.

If E. R. Phillips' sketch, "Her Busy Day," would get to its real comedy passages earlier it would be a much better offering than it is. The humor of the sketch is all packed in after a tiresome quantity of preliminary talk, preparation and explanation. Once it did wake up, however, it ran along to a good average of laughs to the finale. Mr. Phillips is the only one of the trio who indicates that he has had any sort of stage training. His comedy was effective without even once getting into the burlesque or knock-about class. Kate Farr fulfilled the letter of her contract by looking pretty, there being apparently nothing more expected of her.

Sam Elton, "the man who made the Shah laugh," was a ten strike on a bill which did not offer the usual ingredient of low comedy demanded by the Union Square audiences. The specialty is an oddity in its way and is capably handled.

Cook and Sylvia won an encore and two or three extra bows to boot. The dancing of Phil Cook was never seen to better advantage and Miss Sylvia looked her best.

Carson and Willard have a German dialect comedy sketch that gets into the old Weber and Fields class at times. Their bank and wheat market talk is exceptionally well done with the aid of a telephone. The bank talk was reminiscent at times, but the other part had the ring of originality. They do not get into the knock-about business to an extreme extent, and never once did the lean comedian kick the other in the stomach. For which much may be forgiven them. Herbert's Dogs closed the bill.

METROPOLIS ROOF.

The show Tuesday evening was somewhat injured from the circumstance of its being given for the delectation of an audience composed, as far as the lower house was concerned, of not more than thirty-five persons, including three waiters and as many ushers. The rain made it necessary for the show to be given in the theatre instead of on the roof. But no explanation was apparent for delaying the opening until nine o'clock.

Gertrude Hoffman holds over for the second week, this feature of the bill being heralded on the program as "the sensational re-engagement of the Leslie Carter of vaudeville." Miss Hoffman is struggling along with only one assistant in the audience, and doing very nicely. She is particularly well equipped for a single act of the sort she is giving. She is gifted with a charming personality and easily establishes friendly relations with her audiences.

Tom Moore made his act much shorter for some reason, refusing an encore. It is unchanged and closes with the coon-shouting number he has been doing this long time.

Arlington and Delmore opened the bill. The man of the pair in tramp makeup might be funnier with a better method. By all means he should eliminate the explosive and idiotic laugh with which he greets his own funniments. A better dance and more of it on the part of the woman would put more life into the act. As it runs now the burden of responsibility is on the man and he meets it only fairly. The singing was liked.

Nellie Nichols, also used a singer in the audience, a youth, who, if he were not the young person who warbles for Gertie Reynolds, was his living double. Miss Nichols got along very well in a quiet straight singing act.

Hills and Wilson need a good line of talk. The dressing is neat and both have a presentable stage presence. They work hard and make a good impression with their dances.

The Italian Trio were a bit above the musical taste of the Bronx. The singing is much better than their appearance. All three men have voices of undoubted training, but the act is much better adapted to concert purposes than to vaudeville.

The Hughes Musical Trio do a quiet but none the less effective twelve minutes, using the xylophone, brasses, violin, saxophone and banjo. There are two men and a woman in the combination, all tastefully dressed and all working with a commendable absence of ostentation. The act is offered as a purely musical one, and there is no talk. The concerted number on the small horns would be better were it toned down a bit. The other numbers were good.

The World's Comedy Four run somewhat over the established comedy line, the comedian being given too large a latitude in his burlesque. He is in evidence with his clownings at all times. The singing follows the style in vogue some years ago when extreme effects of harmony were sought. This seemed to be what the audience wanted and the efforts of the quartet were rewarded with enthusiastic applause.

BENTHAM'S EXCITED; TUSH.

M. S. Bentham has international litigation on his hands. He has started in with a look of grim determination about the under jaw and a bankroll to have the superior courts establish the right of yacht owners to the use of the shores along the Sound in emergency cases.

The trouble grew out of the seizure last week of Bentham's yacht "Cygnets" by one J. B. Phillips, a New York business man who has a summer place on the Sound near Stamford. Bentham's man had occasion to make repairs on the yacht and carried an anchor ashore on the ground of Mr. Phillips. The latter warned the man away and when he refused to go seized the yacht for a few hours. Now Mr. Bentham is indignant and has retained a firm of admiralty lawyers to make trouble for Mr. Phillips, who is also a yachtsman.

HELD UP LIND.

The interrogative Lind arrived from London this week per steamship *New Amsterdam*, bringing a cartload of feminine togs. When the busy customs official plunged his eager hands into the Lind belongings there was a whoop.

"Belong to you, ha! ha!" he observed to the almost weeping Lind. "To the public stores with these. You can talk it over with the Treasury Department afterward."

And he wouldn't listen to reason until Ida Carle, Lind's manager, went to the custom house with photographs of the female impersonator and persuaded the Sultan, or whatever the headliner in that institution is called, that the gowns and things really belonged to him.

MARCEL WILL HAVE SCOPE.

Jean Marcel, who has won renown on these shores with his productions of bas-reliefs in vaudeville, has received an offer from the Hippodrome management to make similar productions on that vast stage.

Mr. Marcel is eager for the opportunity, having thus far been confined to certain limitations through lack of space, and if the arrangements can be completed in time New York will have the pleasure of seeing large and artistic groupings of living statues.

BILLY GOULD PERPLEXED.

Billy Gould, who returned from Europe last Saturday, doesn't know whether he will continue in vaudeville with Valeska Suratt, accept an engagement with Thomas W. Ryley's American production of "The Belle of Mayfair" or go starring under the direction of the Shuberts in a piece of his own.

ED BLONDELL MAY STAR.

Ed Blondell, former vandevillian and recently principal of "The White Cat," read a play to Klaw & Erlanger Tuesday morning called "The Dreamers" which he wrote. The producing firm is considering sending Mr. Blondell out at the head of a company playing the Blondell piece.

The moving pictures of the railroad collision at Brighton Beach on July 4 last have been booked for London. They will be shown there this month.

EVERYBODY JOINS IN THE CHORUS OF "TAKE ME ON THE ROLLERS"

That's the kind of
a song it is

PUBLISHED BY

LEO FEIST—NEW YORK

SUMMER PARKS

George W. Sammis, who resigned his position as manager of Shubert's Belasco Theatre in Pittsburgh toward the end of last season, to act as general manager of the various Ingersoll park enterprises, has severed his connection with the latter concern. Specific reasons not obtainable.

E. B. Heath, press representative of Pittsburgh's Luna Park, will be with the Belasco forces again the coming season, acting as advance manager of either David Warfield or Blanche Bates. Mr. Heath has held his job down creditably this summer and has attained considerable local popularity.

The news comes from Cincinnati that Innes and his assistant musical director Herman Bellstedt have parted after bitter words. It was just about this time last year that Innes' former cornet soloist and assistant director went their separate ways after a lively row.

The Fall Festival Association has completed an arrangement by which the "Fighting the Flames" spectacle will be given at Cincinnati for four weeks. Work has already been commenced and the scenery will be in place next week.

A number of open-air acts are being booked for a centennial celebration to be held at Conneville, Pa., August 14, 15, 16 and 17. The big day of the four will be the 15th, when a parade will be held.

Among the big features booked for the Baltimore Exposition in September by Myers & Keller are the airship man Lincoln Beachey and Bostock's Gondolas. Bostock's animals will also probably be placed.

General Manager H. L. Breinig of the Breinig Construction Company is planning to put the famous Ringgold band on a ten weeks tour next summer. The band was organized in 1871 by his father, the late Jacob Breinig, well known in musical circles throughout the country. The Ringgold is one of the best known bands in the middle West. The arrangements for its tour will be made by George

J. Breinig and Henry K. Burton, the latter being general press representative for Mr. Breinig's enterprises. The booking for the Breinig circuit is now being done through the Western offices of William Morris and the acts are giving excellent satisfaction.

Messrs. Myers and Keller, in conjunction with Victor D. Levitt, have the exclusive right to all concessions and attractions for Baltimore's Home Product Exposition and Jubilee to be held at Electric Park September 8 to October 6 next. The affair will be the most pretentious of any exposition ever attempted in the South and will be under the auspices of the Travellers' and Merchants' Association, an organization that includes every reputable business man in Baltimore. Among the attractions already contracted are Mundy's Big Animal Show, Beachey's Airship, Bostock's Gondolas, the Baby Incubators, Roltaire, etc. Half-rate tickets on all railroad and ship lines have already been arranged for.

William A. Lrady is said to have left the Brighton Beach Development Company with an increase of \$100,000 in his bank account. After the Pawnee Bill show left the Brighton Beach park Mr. Brady sold his stock in the enterprise and considerable of the profit is supposed to have been derived from this source.

It is rumored in Washington that John R. McLean, the newspaper man, will have a park in the Capital next summer. Mr. McLean is interested in a Washington suburban railroad and his activity in park circles is on that account.

Frederic Ingersoll, the park promoter, is still in Pittsburgh. Although able to walk around, Mr. Ingersoll is by no means a well man and may yet have to undergo an operation.

The Filippini Band, now playing a return date at Luna Park in Scranton, has received offers for a vaudeville engagement. Several bands will probably play in the variety houses the coming season. The prospect seems so bright that Dial & Armstrong will try to hold their Navassarr all-girl band together for a vaudeville tour.

CORRESPONDENCE

CHICAGO, ILL.

By Frank Wiesberg.

Variety's Chicago Office,
79 S. Clark Street.

MAJESTIC (Wm. Newkirk, mgr. for Kohl & Castle).—Another "girl" act has the heavy type position on the bill. This time it is May Boley and Polly Girls in a singing and dancing festival. The best number is "The Village Cut-up," an eccentric rural slinging and dancing specialty interspersed with comedy. The girls are pretty, wear stunning costumes and several can sing. The act was appreciated by the audience. "Hogan's Visit," presented by Bert Leslie, assisted by Mae Sailor, Burrell Barbarette, Will Cole and Fred Watson, is a revision of the slungy sketch played by Leslie and Dalley and given melodramatic interval with plenty of sentiment blending opportunely with the unique style of slang delivered by Mr. Leslie in his familiar handling of the vernacular. Miss Sailor and Mr. Barbarette received several encores for their songs and played their parts well. The act made an instantaneous hit. Marvellous Terley has a novel device for introducing his impersonations. His bust is revealed in a cabinet draped in black and a woman dresses him and makes up the characters of prominent men in view of the audience. Howard and Bland again present their versatile sketch, "The Stage Manager," in which the talents of these artists are displayed to good advantage. The songs and pianologue, besides the bubbling comedy, created much laughter and applause. With several valuable ones. Carlisle's ponies and dogs give an interesting exhibition of animal intelligence.

There are some fine steeds in the aggregation. Alito Comedy Four have good voices and sing admirably. They are neatly dressed and the comedy furnished by the team is not overdone. Hayward, Conroy and Hayward offer a comedy sketch entitled "Marriage is Sublime," in which matrimonial troubles bring out some humorous situations and breaking of dishes. The singing and dancing pleased immensely. Sydney Sterling and company present an unnamed dramatic sketch. It is interesting as well as entertaining and well acted. Millard Brothers are good dancers and expert banjoists. They would do well to leave the singing alone. Lizzie McKeever is given a good place on the bill with her illustrated songs. Avery and Pearl have good methods and with new material to replace some of the revived jokes should average with the best in their line.

OLAMIC (Abe Jacobs, mgr. for Kohl & Castle).—The Hazardous Globe act is the feature of this week's bill, but all the interest is not centered about this daring exhibition of bicycle waiting in the steel cage, performed by Dr. Clarke and daughter. The list contains a number of splendid good acts. On the bill and company present a comedy sketch entitled "Eleven Forty-five." The act is given a pretty setting and arranged apparently for the purpose of introducing Miss Couthoul in a good monologue. The "company" is a burglar who enters the house to rob and repents when he hears her sonnet on the subject of "Myrtle and Langston." "The Dude Detective" is the laughing hit, and achieved more success than at the majestic last week. The "Hero" song received ten encores on Monday. Joe Flynn made his first appearance in two years. He has a rapid routine of timely jokes and parodies. Eleanor Dorrel is possessed of a sweet voice, has charming personality and her songs pleased. Lillian Ape and Fred Sumner repeated "A Fair Masquerade," in which Mr. Sumner does some clever acting. Miss Ape is an accomplished pianist. Lavinia DeWitt in songs and cornet solos won many plaudits. Sue is artistic and her spangled dress attracted attention. Arthur Stuart and Keeley Slaters are exceptionally good dancers. One of the sisters has a voice suited to the song she sang and the spot light is used too frequently. Stuart's imitation of Billy Van is almost correct, but he should drop the imitation of Joe Welch. The Audeana are good performers on the horizontal bars but the comedy takes up too much time. Bernice and boy have a singing specialty. The woman is pretty and sings in an effective manner, while the youngster not only assisted but was largely responsible for the success the act achieved. Pero and Wilson are jugglers. Some of the familiar tricks are well done, but the comedy furnished by the woman should be condensed or eliminated. The antics of the juggler are amusing. Lewington in "Beth Splanter's Troubles" have a fairly good sketch; the best work is done by the man in a delirium tremens scene.

TROCADERO (I. M. Weingarden, mgr.).—"In Gay Paree," the burlesque presented by the stock company, is a promiscuous concoction of familiar remnants from Weber & Fields' pieces, with an adequate manner of pleasing the good-sized audience. Nat Fields, Nat Jerome, Fred Lewis and Ed Morris are the vital figures in fun making, while Myrtle Chapin, Maggie Cobbin and a pretty girl by the name of Gladys Carleton are attractive in musical numbers, with the well-trained and costumed chorus. In the old appear Watson and his troupe in a rather crude comedy sketch with not altogether new material, but offer as a whole a fairly good act for burlesque audiences. Walter McFarland has a splendid tenor voice and his illustrated songs were loudly applauded. Nat S. Jerome devoted about twenty minutes to a parody and story telling, both effectively done.

PEKIN (Robert T. Mott, mgr.).—The colored stock company, which includes some of the best talent seen among the race, presents a musical farce entitled "In Honolulu," with an olio of vaudeville artists consisting of Wilson and Pugsley, Griffin Sisters, Bobby Kemp, J. E. Green and Jerry Mills. The Pekin is the first and only colored troupe in the city and the performances are of a high order, refinement predominating from the front of the house to the stage.

NOTES.—The Amusement Booking Association has furnished the attractions this summer for Wonderland Parks at Minneapolis, Milwaukee and Indianapolis; also Electric Park at Detroit; Midland Park City at Springfield, Ill.; Wallace's Park, Paducah, and many other outdoor resorts, besides handling fifty-six brass bands. A fine lot of attractions are booked by it for the Tri-State Fair at Dubuque, Iowa, this year, also for fairs and carnivals as far as New Mexico.

Irene Young, of Al H. Weston & Co., playing at the Majestic last week, was operated on for appendicitis and is convalescing at the Columbus Hospital, this city. The act cancelled Cleveland on that account.

Harry H. Richard, now in vaudeville, has received an offer from Jos. M. Galtes to play Richard's part in "The Mayor of Tokio" for the coming season.

Max Fabish, treasurer at the Orpheum Theatre, Denver, who spent his vacation here, returned to the Western city to resume his duties in the box office.

Suitz Moore was in the city visiting his parents. He left for New York to rehearse with Weber and Fields' "Baby Duchess" company in which he will have the part made vacant by Ben Welch.

Billy Meehan, of Haley and Meehan, died of consumption in this city. Internment at Canton, Ohio. He is survived by his wife, professionally known as Clara Maynard.

David Edridge, manager of "Brown of Harvard" company, playing at the Garrick here, has been appointed manager of the Waldorf Theatre, London, by the Shuberts. He is the uncle of the Shubert Brothers, and was for several years the manager of the Majestic Theatre in Utica.

Fred Mace is in the city rehearsing with "The Umpire" and is starting on his first road tour about the latter part of this month. Mr. Mace has the leading comedy role in the piece.

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

Address all communications to

CHAS. K. HARRIS, 81 W. 81st St., N. Y.
(Meyer Cohen, Mgr.)

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You can't keep a good thing down! That is one of the reasons "that quartet" now playing at the New York Roof is going to sing "Somewhere." They will sing it Monday evening for the first time and they will add greatly to their reputation as the song gives them a great opportunity for harmony and effects such as they are able to produce, so that they are now the most talked of quartet that has ever played New York City. They have also in rehearsal "Just One Word of Consolation," which is

being sung successfully at Hammerstein's Roof. "Somewhere" is still the feature of the Madison Square Roof as an interpolated in "Mamselle Champsagne" as a solo and with a double male quartet chorus, which never fails to get from four to five encores every chorus.

One of the laughing hits in "The Little Cherub" is "Thos." Whose story of how he is locked up in a cell with a chimney-sweep who is continually crying "something about 'Mother, Mother, Mother, Pin a Rose on Me.'"

Juanita Allen has reorganized her company in will Cressy's sketch, "Car Two, Stateroom One," and will present it at the Dominion Theatre, Whinnipeg, before starting on the Orpheum circuit.

The Bell Trio, a newly organized vaudeville act, consisting of young men with good voices, received good looking in the middle West. Egbert Van Aistyne and wife (Louise Henry) are visiting the mother of Mr. Van Aistyne, who is ill at her home in this city.

Jerome H. Remick, head of the publishing firm of that name, spent a couple of days here and was entertained by Homer Howard, manager of the Chicago office.

The Will J. Block Amusement Company has taken permanent quarters in the Schiller building, and will make Chicago the producing center for all the productions controlled by that concern. Several new productions by Mr. Block will be made during the season.

Sidney D. Zuckerman, well known in theatrical circles here, who made a reputation as a designer of stage effects and costumes, left for New York where he will design and arrange all the costumes and scenery for a large theatrical firm.

An elegantly furnished suite of rooms on the third floor of the Schiller building (Garrick Theatre) will be occupied by the Ben M. Jerome Amusement Company, and no time will be lost in carrying out the original plans of the concern—that of producing Mr. Jerome's own compositions as well as other pieces that may fall into the fold.

Joe Hes and C. B. Colley, head of the Midland Park, Springfield, Ill., enterprise, have during their stay in the city secured several feature attractions for their resort. They contemplate enlarging and improving the Park next spring, with many additional attractions never before seen in that city.

George Evans will not play the Orpheum circuit this season. He has two consecutive weeks at the Majestic, commencing August 13th, and then goes East to fill Keith time.

Chas. S. Wilsin, of Wm. Morris' office, left for Muskegon, Michigan, on a week's vacation. Monney and Anderson arrived here from Denver. They leave for New York shortly.

A new theatre is being erected at Racine, Wis., by Jones and Danforth. The contract is in the hands of Dontrick Bros., Chicago architects, and calls for a \$22,000 building. The opening is announced for December 1.

ALTOONA, PA.

PARK THEATRE, Lakemont (L. T. Shannon, mgr.).—Week 6: Burkhardt and Berry, comedy sketch, headliners, good; Bruce and Dagnan, "the red feather girls," in a new act with special scenery and costumes delighted the audience; Harry Tsuda, very good; Kitty Nee, comedienne, pleasing; Adelle Purvis Onli secured a hit; The Zarnes, sensational aerialists, as the free attraction outside theatre, popular. Coming next week: Wolf Brothers, Fennell and Tyson, J. Aldrich Libbey and Katherine Trayer, Evan Evans and Alvin Brothers.—NOTES.—Work is being rapidly pushed on the Bijou Theatre, which is advertised to open about September 4. The Eleventh Avenue Opera House has been thoroughly renovated and new scenery added and will open 17 with "The Century Girls." C. G. C.

ATLANTA, GA.

CASINO (H. L. De Give, mgr.).—A packed house greeted excellent vaudeville bill week 6. Eddie Mack, dancer, good; Harty and Johnson, comedy sketch, fine turn, enthusiastically received; Will Dockery, monologist, fair; Brida-mour, full-breaker, is remaining over the week, owing to renascence created last week; Chas. F. Simon, comedy musician, the big hit of the bill, concluding with "Abdul Kader and his Wives," crayon artist, clever act and novel.

BRUX.

BALTIMORE, MD.

ELECTRIC PARK (Schanberger & Irvin, mgrs.).—Week 6: Vaudeville at casino includes "Six Sophomores and a Freshman," a pleasant musical comedy which is breezy and tuneful; Genaro and Bally, singers and dancers, pleased immensely; Swan and Bombard, acrobats, made good; "Arzo," the European mystery, too well; Alexander, the female impersonator, has a good voice and was

ANOTHER VESTA VICTORIA HIT "IT AIN'T ALL HONEY and IT AIN'T ALL JAM" PUBLISHED BY LEO FEIST—NEW YORK

applauded; the Kinetograph closed the bill.—**GWYNN OAK PARK.**—Jacobs and Dantyle in a new musical sketch scored; Selsa and Vetter, blackface comedians, went well; Eugene Emmett, juggler, average; also popular dancing. **RIVERVIEW PARK.**—Royal Artillery Band and other attractions.—**NOTE.**—Baltimore's new Bay Shore Park will open 11. Band concerts, dancing, etc. G. J. WOLFF.

CINCINNATI, O.

CHESTER PARK (I. M. Martin, mgr.).—The opera company presented "Amorita." J. K. Murray and Clara Lane were well received and were in good voice. Frederick Davidson, tenor, in his first appearance with the company made a favorable impression. Lillian McIntire was given a small part which she handled nicely. The chorus work was excellent. Next week Pauline Hall, to be followed by Grace Cameron. The vaudeville was excellent. Mlle. Valletta's trained leopards scored big. Darmody, Indian club and gun manipulator, very good; Kresko and Groves, in "Now What Will Happen?" dancing fair; Two Pucks, juvenile singers and dancers, excellent. Next week: Mr. and Mrs. Waltraus, Odell and Kinley, Josiah Trio and Axtell and Hines.—**LAGOON** (J. J. Weaver, mgr.).—The bill this week is evenly balanced but not exceptionally strong. Lottie West Symmonds sang Irish ballads cleverly. Auer and Deomaz, rag pictures and barrel jumpers, good; Keene, comedy juggler, average; North and South aided by a musical act failed to please.—**CONEY ISLAND** (L. T. Anderson, sec.).—The star number in the vaudeville pavilion is A. R. Carrington, billed as The Great Militaire, "The Drummer Boy of Shiloh," who was applauded. Ed Hayes in monologue did fairly well; Vernon and Vernon, Roman gold acrobats, pleased; De Vilbush, wire act, fair; Threkeid and Wicke, musical turn, pleasing.—**ZOOLOGICAL GARDENS** (Walter M. Draper, sec.).—Riviera's Imperial Band under the direction of Frank Gerth was the attraction for the present week. Wormwood's Dog and Monkey Circus continues to draw record-breaking crowds. Some new tricks were performed, one of the dogs doing back somersaults over four other dogs. H. HESS.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.).—Week 6 the best bill of the summer. Eddie Girard and Jessie Gardner head the bill with a sketch, "Booley and the Diamond," which was well liked. The Rlanos, acrobatic team, good; Frank Busi, monologist, fair; the Metropolitan Trio rendered selections from grand opera well. Other acts were Austina, jugglers; Al Lawrence, monologist; Steely, Doty and Coe, musical comedians.—**COLISEUM** (M. F. Trosier, mgr.).—Week 6 a good variety of acts make up the bill this week. Hall and Earle, acrobatic eccentrics, good; Esmeraldo, xylophone soloist, fair; The Kinsons, musical comedy act, give good musical imitations; Leroy and Woodford, comedy conversationalists, have a good line of talk; the Four Alvins gave a skillful exhibition on the Roman rings. Barry and Johnson completed the bill.—**INGERSOLL'S LUNA PARK** (Edwood Salisbury, mgr.).—Week 6: Robertson's Band is one of the features at the park this week. The free circus attraction is the Kitafuka Troupe of Japanese acrobats, very good. WALTER H. HOLCOMB.

DES MOINES, IA.

INGERSOLL PARK (Fred Buchanan, mgr.).—George Evans is the feature. Mr. Evans is a favorite in Des Moines, having appeared here in "The Runaways" and "The Good Old Summer Time." The Five Salvagas do a clever dancing act. Roe and Bernha have an amusing sketch. World and Kingston are good and Cameron and Flanigan in their blackface comedy act are good. Henry's band is still a drawing feature.—**UNDER CANVAS.**—An immense crowd witnessed excellent parade but were disappointed with the performance of Ringling Bros. Shows, etc. New Parker Amusement Company week Aug. 6.—**NOTES.**—The opposition fight between Ringling and Hagenbeck is still on in Illinois and Indiana. Andrew F. Boehler, an actor of Des Moines, Ia., and Fanny Joynea, one of the "Kangaroo Girls"

in Ruth White's musical sketch, were married in Des Moines July 24. Those present were Miss White and her husband, William P. Cullen, Eva Carey, Rea Clark, Blanche Buhler, Edythe Kherna, Rose and Paula Leslie and Mabel Lorena, all members of Miss White's company. The Sella-Floto Shows are back in Iowa again. They played Eagle Grove 28, Knoxville 30, Chariton 31 and Corydon August 1. They are making for the South again. Last month they were having trouble with the Forepaugh and Sella Bros. Shows, but have quietly slipped out of their reach. Des Moines is the winter home of two tent attractions and they are both reporting a most successful season in Iowa. These aggregations are the Great Yankee Robinson Shows and Orton Bros. Shows. The Empire Theatre will open with vaudeville on or about August 20. H. V. REAVER.

DULUTH, MINN.

BIJOU THEATRE (Jos. Maitland, mgr.).—Week of 30: Best bill of season headed by Mr. and Mrs. Robyns, fine act and hit; Harry L. Webb, good; Marguerite Newton in "The Lore's Strategy," good; Kellsey Moore, novelty juggler, good; Devoline and Kelly, comedians, fair; Jack Ottolo, illustrated songs, good.—**WHITE CITY** (C. A. Marshall, mgr.).—Perro, clown on the high wire, fine; Hershall's dog circus, good. HARRY.

EASTON, PA.

ISLAND PARK (D. E. Se Guine, mgr.).—Week 6: Allen and Keely in "Case's Courtship"; Miller and Hunter presenting "The Fob and the Slob"; Le Dent, novelty entertainer; Gaffy and Frazier, comedy musical artists; John Healy, minstrel comedian; Buch Brothers, comedy acrobatic act. **ABLE OPERA HOUSE** (W. K. Detweiler, mgr.).—Opens its season 20 with Gna Hill's spectacular extravaganza, "The Devil's Auction." MAC.

EVANSVILLE, IND.

OAK SUMMIT PARK (Edwin F. Galligan, mgr.).—The Herald Square Quartet headed the bill week 6 and were well received. Lanza Buckley, comedienne, good; Marvellous Norton mystified with magic; Lucy and Lucier took well in comedy sketch; Major O'Laughlin, gun manipulator, novel act and was liked.—**COOK'S PARK** (Harry Lawrence, mgr.).—The headliners are Fay, Coley and Fay, a great success in their minstrel burlesque; Frank Odell and Rose Kinley, comedy sketch, were well received; Axtell and his dog were good; Geo. Leonard was a bit with his comedy; Maybelle Gage, con shouter, good.—**NOTES.**—Carl Hagenbeck's Circus is billed for 15. The Black Dike Band of England has been secured for Oak Summit Park 20 and 21. Jack Ropke, who was assistant manager of the Bijou Theatre last year, has purchased an interest in this house and will be an equal partner with George Sellinger. ROBERT L. ODELL.

FORT WAYNE, IND.

ROBINSON PARK THEATRE (Geo. Fisher, mgr.).—Another good bill was enjoyed week 30. Howard and Bland in "The Wrong Boy" held the honors, but were pressed by Marlinette and Sylvester, who proved the best acrobats ever seen in our city. Earl and Wilson, musical act, well received; Geo. Austin's slack wire work is exactly as good as it was twelve years ago. The free attraction at the park is "The Hoosier Circus," and though no acts of a startling nature were revealed the novelty of trained cattle attracted the best business the management has enjoyed during the current season. DE WITTE.

FRESNO, CAL.

RECREATION PARK (H. F. Blackwell, mgr.).—Bill headed week 29 by the Great Rapoli, artistic and sensational juggler, very good; Ethel Vane assisted by Sid Le Clairville in aerial novelty. "The Human Files," good; Holline Cole, female baritone, good; G. Herbert Mitchell, monologist, good; Marguerite Severence, good; Harry Delam, illustrated song, fair.—**NOVELTY THEATRE** (E. Vernon, mgr.).—Joseph Callahan in "Men We Know," good; Clifford and Orth, fair; Kate Hope King, singer and dancer, fair; Kellogg and Shaw, Chinese musical entertainers, good.—**EMPIRE THEATRE** (E. A. Hoen, mgr.).—The Floradora Society, good; Max Hoen, fair; Kelley and Massey, good. BOB.

JAMESTOWN, N. Y.

CELORON (J. J. Waters, mgr.).—For the week commencing 6 the biggest act of the season appeared. Mr. and Mrs. Sydney Drew in their clever playlet "When Two Hearts Are Won" proved a big hit. Smith and Campbell, comedians; Foster and dog "Mike"; Val Veno Brothers, acrobats; The Girl Behind the Drum and May Evans, whistler, drew their share of the house.—**NOTE.**—L. Renzo and Leandri, the free attraction at the park in their comedy pole-revolving act. L. T. BERLINER.

JEANNETTE, PA.

This week the bill opens with Fennel and Tyson in a novelty singing and dancing act, very good. J. Aldrich Libbey and Katherine Trayer in a comedy singing act, Libbey's singing fine; Evan Evans, blackface comedian, funny; Ellwood and company do several good tricks and a mystifying illusion. Week 13: Frank Melville has booked for the Greensburg Park; Hodges and Hodges, musical act; Polk and Polk, acrobats; the Major Sisters, novelty act; Joe A. Hardman, comedian. PADDY GIBBONS.

KANSAS CITY, MO.

FOREST PARK (Lloyd Brown, mgr.).—Bill week 6 consists of Kauffman Troupe of bicyclists; Mlle. Fyvie-Dench, Australian contralto; McCue and Cahill, singers; Rector and Major's Mexican Serenaders, Miss Major singing acceptably; Mor-

ris Jones, blackface comedian of merit; Grace Armond sings well. Feature at the park the airship "Eagle."—**ELECTRIC PARK** (Sam Benjamin, mgr.).—Sorrentino's Banda Rossa continues big attraction. At German Village were Leone and Dale, Brosini, the Clarence Sisters and Bell Trio.—**FAIRMOUNT PARK** (Ben Rosenthal, mgr.).—Hiller's Band continues to furnish excellent music. Good vaudeville at the theatre. FAIRPLAY.

MINNEAPOLIS, MINN.

The Orpheum Theatre together with several other theatres in the city open doors August 12. G. A. R. Annual Encampment, and as the hotel accommodations will certainly be insufficient during that week it would be well for acts playing here to arrange for rooms in advance. This is especially desirable since there is a strong tendency to "boost" rates. Liberali and his grand military band and concert company opened a four weeks engagement at the Lake Harriet Roof Garden July 28. Liberali has the best balanced and best handled band of the season seen at this resort, in addition to which he carries Chevalier A. L. Guille, tenor; Katherine Klarer, soprano; Elfriede Wegner, contralto; Signor G. Pezzetti, tenor, and Signor G. De Lucie, baritone. CHAPIN.

PHILADELPHIA, PA.

KEITH'S (H. T. Jordan, mgr.).—Ten of the fourteen numbers on this week bill were given their first presentation in this city and as a summer bill the program pleased immensely. There was nothing particularly attractive about any of the acts, but the entertainment was light and airy all the way through and it suited those who find recreation from the heat inside a cool theatre. Of the newcomers probably the most noteworthy offering was a sketch called "A Quiet Life," given by Julie Hug, who made her first appearance in vaudeville in this city. The theme of the sketch is far from new, but it was admirably presented so far as Miss Ring is concerned. She made a dainty character and this won more success for the act than any merit that could be found in its construction. Miss Ring had as an assistant a young man who overplayed the role he assumed. Fred Karno's "Mumming Birds" in their review of "A Night in an English Music Hall" created much amusement with an act which contained as much of the slap-stick stuff as is generally offered to a Chestnut street audience. Some of it was real burlesque without being immodest and being an unusual act for this house it went big. The Hagen Sisters, Russian dancers, scored with their specialty. Sadi Alfarabi offered another foreign act. Billed as "the greatest of all equilibrists," he hardly earns this title, although executing a number of difficult feats which were appreciated. The Sisters De Faye are fair musicians and have an act that should keep them working. Their weakness is the singing, which should be dropped. Neater costumes would help in the brass numbers. Flo Adler can be credited with sharing the chief honors of the bill with her songs. She is fortunate in having an able assistant, who works from a box, a youngster with a good voice and who knows how to sing. John Hazzard was billed to offer "original stories." Some of them were. He has a peculiar style and makes the points of his stories plain, winning recognition. Young and Devole pleased with a dancing specialty called "Dancing by Book," which is old enough to be new. A team known as the Ridgeleys used the same sort of act many years ago, but the present users show some new steps and do their work neatly. Wallace Trueman, who was with the Agout Family on their last visit, appeared in a juggling act which was only fair. Jordan and Harvey introduced very little that differed from their former offerings and met with medium success. Delmore and Darrell pleased with singing and dancing. Maveo and Fox replaced Barr and Evans. The Durand Trio sang to applause and Rado and Bertman did fairly well with "The New Girl."

BIJOU (S. M. Dawson, mgr.).—The stock burlesque company gave its usual entertainment, with specialties by Wise and Milton, Barton, La Tour Sisters, Billy and Edythe Hart and Dwight and Morton.

LYCEUM (J. G. Jermon, mgr.).—Stock burlesque was continued this week with the same entertainers as appeared last week. KINKS.

PITTSBURG, PA.

ACADEMY OF MUSIC (Harry W. Williams, Jr., mgr.).—H. W. and Slim Williams' "Imperial Burlesquers" are playing to crowded houses despite the heat. The company is composed of some clever comedians and an exceptionally pretty and shapely chorus. "A Night in Paris" is the opening skit and provides good parts for Fred Gray, Jack Magee, Frank Murphy, Ben R. Cook, John Zimmer, Eddie McDonald, Nellie Graham, Pauline Moran, Julia Heintzman and Mamie Lee. It is full of good specialties and catchy music. Practically the same people have the leading parts in the closing burlesque, entitled "Off to the Front," a military travesty containing much fun. The handsome settings and beautiful costuming of the chorus are features of both sketches. The olio is good. Pauline Moran sings topical songs and parodies and De Onze and McDonald make one of the hits with a comedy and acrobatic act including some expert manipulation of barrels and good jumping. Gray and Graham have "The Musical Bell Boy and the Military Maid" with up-to-date touches, and Murphy and Magee bring down the house with their Irish comedy. Zimmer closes the olio with some good comedy juggling.—**THE GRAND** will remain dark this week and next in order that Manager Davis may realize the elaborate plans he had made for its redecoration and refurbishing, the cost of which will be in excess of \$25,000. The Grand's season has been the longest perhaps in the history of Pittsburgh amusements and nothing could have broken the true record run had it. Davis been able to carry out his decorative scheme while the continuous performance was in progress. This was tried but shown to be impracticable.

LUNA PARK (Fred Ingersoll, mgr.).—The feature is the "Besses o' th' Barn" champion brass band of England, which claims the dis-

Cobb's Corner

AUGUST 11, 1906.

No. 24. A Weekly Word With WILL the Wordwright.

The Slides for the New Sensational Picture Billed

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WILL D. COBB

WORDWRIGHT.

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tion of carrying away \$50,000 in prizes in one day at a national English band contest. The organization is composed of thirty male players, the leader being A. Owen. This is practically the American debut. The band is an all-brass organization, and the total effects are wonderful. Programs are well arranged. Four Londons in a bar and casting act is the free open-air attraction. There is a good vaudeville bill at the casino. The program includes the Boys' Quartet; Francis Wood, hoop roller and novelty juggler; the Musical Enterbrooks; Deery and Francis, an eccentric comedy duo, and Eugenia Soule, singing comedian.

DREAM CITY (Stanley C. Vickers, mgr.).—Winchman's trained bears and monkeys take part in a number of comedy acts that keep the audiences in a good humor. Dare Devil Dash is retained this week and his bicycle plunge still brings forth the "ahs." The programs are brimful of tuncful airs. Mysterious India is still a strong feature, and Fatima's troupe of oriental sword manipulators, Hindoo jugglers and Egyptian dancers makes a hit.

MADAME PITT.

SALT LAKE CITY, UTAH.

CASINO PARK (Wm. Gurney, mgr.).—Week July 29: Cassidy's Nonpareils still held forth in a musical nonpareil called "The Belle of Vera Cruz." The stuff was all the way from "Il Trovatore" to "Henry Brown." Corinne Walton and Lee Morris head the troupe. Big business all week.—**BON TON THEATRE** (J. H. Young, mgr.).—Week 29: Veda Swenson sang to the delight of all; Andre, the magician, did some old-time magic; Gertrude Plalsted danced and sang well, and Chadwick in monologue was good. JAY E. JOHNSON.

SAN FRANCISCO, CAL.

ORPHEUM (John Morrissey, res. mgr.).—Week 30: Marco Twins, McWaters, Tyson and company, Three Hickman Brothers, Italy and Kent, Camille Comedy Trio, Paul Spadoni, Busque Quartet and Ida Oday.—**GREAT NOVELTY** (Sam Lowrich, mgr.).—Coyne and Tnlin, Milton Dawson and company, Jim Diamond, John Hathaway, Musical Bentley Golden West Comedy Four and pictures.—**NATIONAL THEATRE** (Sid Grauman, mgr.).—Day and Night, Trion Sisters, Hildebrand and Vivian, Fred Mitchell and Rawson's Ponies. B. D. C.

SHAMOKIN, PA.

EDGEWOOD PARK THEATRE (Joseph West, mgr.).—Bill week 6, including Bartlett and Col-

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MILLER.

SPRINGFIELD, MASS.

POLI'S (J. C. Criddle, mgr.).—"Prince" Carl tops the bill this week. The Girl in the Gloom is slugging two pretty numbers and proves a good drawing card.—NOTE.—The summer stock season will close the last of August. The regular vaudeville season will open Labor Day.
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TERRE HAUTE, IND.

LAKE VIEW PARK.—The annual celebration of German Day was held Sunday, 5, under the auspices of the German Club of Terre Haute. Monday the Ladies' Auxiliary of the local Typographical Union held outing at Lake View. The bill for the week, composed of McCune and Grant, comedy horizontal bar act; Any Rice, Hebrew impersonator; Harry Richard and company and the Griff Brothers, is giving satisfaction.—NOTE.—The Coliseum will play productions again this season, instead of returning to vaudeville as was originally intended. Barbydt and Hoefler, owners of the Lyric, are building a duplicate of the house in Danville, Ill., which will be ready for operation in October. Billy Link, whose home is in Terre Haute, was here on a visit last week and has been especially engaged to appear at Lake View in his new act week 19. Henry K. Burton is writing a new play for Carleton Guy. It will be produced this season.
J. M. HEENAN.

TROY, N. Y.

AL-THO PARK (Max Rosen, mgr.).—A good free show is presented this week. Miss Bella Lochart, ballroomist, gives an ascension and drops from a parachute; Roberts' bears, dogs and mon-

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Toot, Toot, Good Bye"****AT PASTOR'S THIS WEEK**keys are entertaining. Others on the program are: Pongo and Leo, comedy acrobats, and Carson Brothers, athletes.
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WASHINGTON, D. C.

LUNA PARK (Geo. E. Gill, mgr.).—New attractions are added to the bill. This week The Navasars, the all-girl band, have a return engagement for two weeks. In conjunction with the band several well-known soloists are booked. "Custer's Massacre" was given and thought fine.—CHESAPEAKE BEACH (T. Wickersham, mgr.).—All the amusements are running in full force to good crowds. The chief attraction is the scenic railway.—CHEVY CHASE (T. Claude, mgr.).—The attraction is U. S. Marine Band. Crowds good.—NOTE.—The Columbia Amusement Company have bought the valuable property at the corner of Ninth and East, N. W., for the purpose of building the new burlesque house of the Eastern Wheel. The Majestic Theatre (Ira J. La Motte, mgr.) opened the regular season Saturday, 4, with the Dixie Minstrels. Good.
W. H. BOWMAN.

WEBSTER, MASS.

BEACON PARK (E. A. Blake, mgr.).—Leo Stevens Comedy Company furnished a fair show week 8. Money and Lake, singing and talking comedians, big hit; Stevens and Keeley, character

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N. B.—Offers for the Program privileges of these four leading towns in Canada received up to August 20th, '06.

change artists, fair; Emelle Benner made a hit with popular songs; Shedman's troupe of educated dogs were very clever. The performance closed with the comedy sketch, "A One Night's Tragedy." Week 13 bill will include: Larkins and Patterson, Bart Page, Gorman, West and Kennette, Reta Curtis and Houston and Dallas.
BURT E. JOHNSON.

WORCESTER, MASS.

PINEHURST PARK (J. F. Donovan, mgr.).—Week 6: The Musical Viennese, excellent; Jennie Gerard, vocalist, good; Kennedy and James were good in travesty; Aerial Steel, good on the rings; Phil Morton, Irish comedian, made a hit; Morgan and Crane closed the show in a good singing act.
HARLOW L. STEELE.

TOLEDO, O.

THE FARM (Joe Pearlstein, mgr.).—The bill week 6 is unusually good. The favorite is Ida May Chadwick, who is billed as "America's champion lady buck and wing dancer." Miss Chadwick with the other members of the Chadwick Trio kept the audience in one roar of laughter. George Thatcher and Charles Ernst, comedians, are good, while Joseph J. Dowling appeared in a delightful sketch called "The Sagebrush Widow." Myra Dowling as the widow is especially good. Mar-

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has just concluded an engagement at this theatre. His act was a "scream" and positively one of the biggest comedy hits of the season. Respectfully,
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shall and Lorraine in "Rag-time Lis" are a funny duo. Bertram and Brockway are two clever girls, and the American Comedy Four have a hit in a travesty on "Waiting at the Church." Attendance remains good.—CASINO (Otto Klives, mgr.).—Stephens and Linton are back with a

pliquant farce entitled "My Wife's Family." Miss Thomas is making a hit with her singing. Chas. Haigh is also good. John McDowell and Harry Ellsworth are in the roles formerly played by Stephens and Linton.—WALBRIDGE THEATRE (J. W. McCormack, mgr.).—The feature is Antonio

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NOTES.—Messrs. Calley and Kunsky, owners of the Royal Theatre here, have leased a building in this city which is to be transformed into a theatre probably on the "ten-cent" order. Sun Bros.' show 13, not 19, as previously stated.

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Nov. 5—Haymarket, Chicago.
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Feb. 4—Hyde & Behman's, Brooklyn.
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Feb. 18—Poll's, New Haven.
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VARIETY

VOL. III., NO. 10.

AUGUST 18, 1906.

PRICE FIVE CENTS.

The cover illustration is a decorative border surrounding a central portrait of a woman. The border consists of two columns of text on the left and right, and four circular portraits of men at the top and bottom. The columns are labeled with show names: VAUDEVILLE, CIRCUS, PARIS, BURLESQUE, MINSTRELS, and FAIRS. The columns are also labeled with the names SIME and RUSH at the bottom. The central portrait is of a woman with dark hair, looking slightly to the left. The four circular portraits are of men: ED MARKUM (top left), HELENA FREDERICA (top right), LERIE ROBER (bottom left), and another man (bottom right). The entire cover is framed by a decorative border of leaves and a ribbon at the bottom.

"THE MERGER" MAY SPLIT.

Barely before the date set for the installation of the United Booking Office on a business basis comes the report that all is not serene within the circle composed of the managers booking through the present Keith Agency and the Western Vaudeville Association, the component parts of "the merger," as the new corporation is known.

The dissatisfied element is represented by Max C. Anderson, the vaudeville manager, with houses in Cincinnati and Indianapolis.

Mr. Anderson is a prominent member of the coterie of managers composing the Western Vaudeville Association. In the legitimate his interests are identified with those of the Shubert Brothers to a large extent. The feeling which at present is manifesting itself between Anderson and the Keith faction arose mainly through the Shubert connection, augmented by the desire of the Keith people to dominate the bookings for Mr. Anderson's houses.

When negotiations were in progress between Keith and Klaw & Erlanger looking toward a combination of interests which should also separate Anderson from the Shuberts, Anderson's position was made quite clear. He maintained an independent attitude and at no time since has he left that position. The desire of Keith to gain his end regardless of who was sacrificed antagonized Anderson, and the further aggravation of having to plead for the vaudeville acts he is willing to pay for has caused a revolt which may have a result so serious as to dissolve the merger in so far as the Western people are affected.

It is understood that overtures in a quiet manner have been made to William Morris for the purpose of "sounding" that agent as to whether he will book for the Anderson houses and what others of the Western continent may follow the Cincinnati man out of the merger ring.

Morris has undertaken the booking of the John J. Ryan houses, the principal one of that circuit being located in Cincinnati, in future opposition to the Anderson theatre there. Morris' business policy has always been not to refuse to book for any manager. The one first booking through his office for any town secured the priority, which was not thereafter violated while he continued to accept the Morris bookings.

Upon this point being raised to Variety's source of information the answer was returned that "that could be easily arranged." The further information was also volunteered that if Anderson concluded to leave the merger crowd he would carry with him a majority if not all of the Western managers.

Variety printed some time ago that Mr. Anderson had not signed the "merger" agreement nor would he do so. This was not denied, although the statement was made that the Western Vaudeville Association could control its members by a majority vote and that it had voted to join the Keith Agency.

It may therefore be questioned if any manager connected with the Western Association has signed an agreement as an individual with Keith or the United Booking Agency.

SCRANTON LIKES WESTERN BEST.

It is said that the owners of the Star Theatre in Scranton, playing Eastern Wheel shows three nights a week, have approached the Western Burlesque Wheel with a request to be given a place on its route sheets. The matter has not been definitely settled, but it is not thought probable that the request will be granted, owing to the fact that the Westerners have no other house near enough on the way to Pittsburg to fill in the other three days. It is hinted that the Eastern men would not feel particularly crippled by the desertion of the Scranton theatre. It has not been a conspicuous financial success.

WESTERN BUILDS IN CHICAGO.

The arrangement by which the vacant week on the Western Burlesque Wheel between Minneapolis and Kansas City is filled in with one and three night stands in the houses of the Chamberlain circuit along the line of the Rock Island Railroad is but a temporary one.

It was announced at the Western headquarters this week that the combination is building a new house in Chicago which will be opened by January 1. According to the plans the theatre will be 140 by 160 feet. The Westerners already have the Folly in Chicago and the new house will give them two weeks in the middle Western metropolis. It is on the West Side. Ground was broken Monday, it was said, and the contractors are under penalty to deliver the completed building by the first of the year.

The whole wheel will be shoved up one notch to open up a week after the seven days now apportioned to Chicago, and to close up the vacancy between Minneapolis and Kansas City which will then be made in a single jump. This announcement carries a string with it. It is qualified by the statement that such is the present intention, but later developments may make it advisable for some other plan.

EASTERN WHEEL IN HOBOKEN.

A story was passed about pretty freely this week to the effect that the Eastern Wheel was about to begin building in Hoboken. The accounts were sufficiently circumstantial to lead to the belief that there is a good deal more behind them than mere rumor. It is understood that the plot has been purchased, plans drawn and the contracts actually been signed.

WESTERN CLAIMS TWO MORE.

It was said this week that the Western Burlesque people are in negotiation with two theatres to be added to its circuit. This statement is served without details on the side, Variety's informant refusing to go into particulars.

EASTERN WHEEL'S CITY OPENINGS.

The Eastern Burlesque Wheel opening date in New York City in its new houses will occur on August 25.

The Hurtig & Seamon Harlem Music Hall, the uptown Eastern Wheel theatre, will have Weber & Rush's "Dainty Duchess" company, with Lalla Selbini as the attraction, on the evening of that day, and one of Fred Irwin's companies will play the Murray Hill Theatre, the other New York City Eastern Wheel house, for the first time.

LAMKIN BOOKING THROUGH MORRIS

The four Western vaudeville houses of H. H. Lamkin, located in Toledo, Dayton, O., Bay City and Saginaw, Mich., will be booked through the office of William Morris.

Mr. Lamkin had some dealings with Hurtig & Seamon in reference to the Ohio towns, and it was reported at one time that the Lamkin Arcade Theatre in Toledo would be discontinued as a vaudeville house, while Lamkin's Park Theatre in Dayton would be booked by the Keith office.

These plans have fallen through, and all of Lamkin's theatres are now having their bookings placed in the Morris office.

KEOGH OUT.

Variety's statement last week that William T. Keogh would probably withdraw his Alcazar Theatre in Brooklyn from the Western Burlesque Wheel was realized this week. Not only that, but Keogh will no longer be interested in the Western Wheel show, "The Alcazar Beauties," which will hereafter be under the management of T. W. Dinkins. The makeup of the organization will not be materially affected by the shift. No definite disposition has yet been made of the Alcazar, but it is said the house will probably join the Stair & Havlin circuit.

The direct reason for Keogh's retirement from the Western Wheel was the acquisition of the Imperial Theatre (formerly the Old Montauk) on Fulton street, Brooklyn, which Keogh construed as opposition, but the real root of the controversy dates back to the Murray Hill Theatre transaction.

Keogh was subjected to considerable criticism at the hands of his business associates when it was learned several weeks ago that the Murray Hill Theatre, of which he controlled the lease, had been secured by the Eastern Burlesque Wheel through the payment of a bonus to Keogh. It is believed that the move of the Westerners in securing the Imperial was a retaliatory measure directed at Keogh and calculated to force him out of the combination.

Keogh declares that under his contract with the Western Wheel no theatre can be operated by it which could in any way be considered an opposition house to the Alcazar. The circuit, however, is said to take the position that in withdrawing Keogh has broken his contract and has laid himself open to an action for damages. It is hardly probably, however, that any suit will be brought. William B. Watson's show, which was originally scheduled to open at the Alcazar to-night, has been changed over to the Imperial.

WILLIAMS WAITS A YEAR.

There will be no Percy Williams' Bronx theatre for the present season. It will be in readiness to open a year from now, however.

MANAGER WILSON HERE.

Charles Wilson, manager of the Alhambra in London, is in the city. He will remain for some time looking for available acts for his hall.

P. J. Casey leaves the Morris office on September 1 for a two weeks' vacation in Maine.

MELVILLE INJUNCTION MADE PERMANENT.

Argument was heard in Special Term, Part 1, of the Supreme Court Monday on the order to show cause why the temporary injunction preventing the Valveno Brothers from playing engagements in theatres other than those booked by Frank Melville before the middle of September should not be made permanent. Decision was rendered in favor of Mr. Melville.

Herman L. Roth, attorney for Melville, said yesterday that there was every probability that an attempt would be made by his client to have the Valveno Brothers punished in an action for contempt. He declared that, although notice of the temporary injunction was served on the act at Celoron Park, Jamestown, N. Y., where they were playing, on Thursday of last week, the brothers continued their engagement until Saturday night in defiance of the court's order.

The management of the park was also served, he declares, but the sheriff had not made his returns up until Monday. When this formality is gone through with the manager of Celoron Park may also be included in the contempt proceedings. The Celoron manager wrote to Jules Delmar, of the Keith office, on Monday, declaring that he had not been served and knew nothing whatever about the matter.

The Valveno Brothers reported at Henderson's where they are booked this week, but Mr. Henderson had been informed of the injunction and refused to play them.

SULLIVAN-CONSINDINE QUARRELLING.

Chicago, August 17.

Wm. J. O'Brien, of the Sullivan-Considine circuit, came to town this week and "started something" in the office of the circuit. Mr. O'Brien is said to be dissatisfied with the results shown by the Chicago office and so expressed himself in divers ways.

It required John W. Considine to conciliate him, but a rather warm argument first ensued.

RYAN ADDS TWO MORE.

Two more houses of the International Theatre Company have been added to the William Morris office list of bookings.

Cleveland and Scranton are the latest cities selected by John J. Ryan, the head of the International Company, to play high-grade vaudeville. In Cleveland Mr. Ryan will hereafter oppose B. F. Keith and in Scranton S. Z. Poli.

This gives William Morris the booking for four of the Ryan houses, Erie, Pa., and Cincinnati having been on the Morris route sheet for some time.

There will be a meeting at the offices of the International Company in Chicago this or next week, when further intentions along the same lines may be made known. Pittsburg and St. Louis are the two cities Mr. Ryan has an objective glance upon. Buffalo has been mentioned, and although Ryan holds a site in that city, it is claimed nothing has been done regarding it.

DAILEY ENGAGED.

Robert Dailey, the former partner of Bert Leslie, has signed for the role created by Otis Harlan in "The Vanderbilt Cup." He will tour with the No. 2 company.

VARIETY

A Variety Paper for Variety People.
Published every Saturday by
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SINCE J. SILVERMAN,
Editor and Proprietor.

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Vol. III.

No. 10.

VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last.

Fred Hallen has a new sketch for this season's vaudeville tour.

Dockstader's Theatre at Wilmington, Del., reopens September 3.

Margie Catlin will be featured with Cliff Grant's "London Gaiety Girls."

Wilmer & Vincent will open their Alhambra, Pa., theatre August 27.

Phil Ott will be the leading comedian with Miner's "Merry Burlesquers."

Cunningham and Ross, the German comedians, will presently do a new act.

Gus Hill will have not less than 150 people working in five of his shows.

La Belle Daisy (The Red Domino) opens at the Palace in London on Monday night.

Joe Palmer, the Hebrew comedian, formerly of Palmer and Jolson, is in New York.

Al Friend and Sam J. Downing will go with Hurtig & Seamon's "Trans-Atlantics."

Ritter and Foster have been signed for Kraus' "Twentieth Century Girls" for the coming tour.

The Four Fords will rest for two weeks at their home before commencing a tour of sixty weeks.

E. A. Clark, the German dialect comedian, has signed to go with Gus Hill's "Around the Clock."

Clarice Vance opens her own and the season of the Alhambra Theatre in Harlem August 27.

Jeanette Lee has left vaudeville to accept the job of understudying Nella Bergen in "The Free Lance."

The greater part of the inmates of the Actors' Fund Home were taken on a trip last Tuesday to Coney Island.

The Eight Primroses, one of Dolly Bell's English "girl acts," was booked last April on this side by Ida Carle.

Kelly and Reno are back from a tour on the other side. They did not at any time part company as was reported.

Helen Bertram is putting together a singing and dancing sketch in which she will be backed by a batch of chorus men.

Barrows and Lancaster have a new sketch by Edmund Day. It is named "Thanksgiving Day at Pottsville Corners."

Hermann the Great has closed his summer tour of Canada and will open his vaudeville season the 27th at Brighton Beach.

Grace Cummings and Harry Thornton, the vaudeville pair, will not play dates this year. They have signed with Johnnie Ray's show.

James J. Morton is occupied with literary tasks just now. He will presently put out a book of humorous short stories entitled "Junk."

Arthur M. Hopkins, the junior partner of Ingersoll & Hopkins, the summer park promoters, left this week for an extensive trip over the circuit.

Owing to the illness of one of the members the Leffel Trio did not play Henderson's, Coney Island, this week. The Max-smith Duo replaced them.

Barney Ferguson and his partner John Mack arrived from London Wednesday. They have been touring South Africa and England for the past year.

Dixon and Anger are playing a new act at Wood Lynne Park, Camden, N. J. A woman has been added and the name now is Dixon, Anger and Company.

Hugo Morris has been ill for the past few days at his summer home in Arverne. It is nothing more serious than a severe attack of indigestion.

One of the Sharp Brothers, dancers, is suffering from a tumor in his ear and the team was compelled to cancel the current week's engagement at Morrison's.

Jean Marcel will have a new act ready to open in October. His living statues in gold, bronze and silver will occupy a full stage without frames or platforms.

Jules Ruby will run the Sunday concerts to be given at the Amphion Theatre in Williamsburg the coming winter. Melodrama will hold forth for the balance of the week.

Lillian Doherty, of the Doherty Sisters, was married about a week ago at the Little Church Around the Corner to Jos. Bowring, a resident of New York and a non-professional.

Martin Beck returned to Chicago last Saturday, going to Buffalo by auto, thence by boat to Detroit, and again in the machine to his destination. Mr. Beck is expected to return in two weeks.

James E. Rome and Marguerite Ferguson were offered vaudeville time for next season by Kohl & Castle, but declined it to accept an engagement with the Hanlon Brothers' big revival of "Fantasma."

Collins and Hart, the burlesque strong men playing Hammerstein's Roof, had an accident Wednesday night. The wire broke and Lew Hart dropped heavily to the stage. He was only slightly injured.

It is said that Lalla Selbini and Willie Pantzer, her husband, booked to play together to play in one burlesque show this season to avoid the separation that would be probably entailed by a vaudeville tour.

To reject a proposed member for the Vaudeville Comedy Club requires five blackballs. Even then the reasons must be stated in open meeting. If not deemed sufficient on their face an investigation is made.

Never have the managers experienced such difficulty in securing "sister acts" as at this time. All the "sisters" have sent their salaries kiting, and at that the managers are glad to get them at their own terms.

When Jordan and Harvey return to America next spring they will be seen in a new act written by Frank North, of Howard and North. Jordan and Harvey sail next month to play the coming season in London and the provinces.

Gus Edwards hung around William Morris' office all summer seeking a week at Rockaway Beach for one of his acts. He finally got it, and after being billed cancelled because he received what he considered a better offer for Chicago.

Lasky & Rolfe's new act, "The Immenseophone," opens at Sheedy's Theatre in Newport on Monday. A musical battle will be played by the big phonograph and it is said will produce more noise than has ever been given on one stage.

Singing and dancing girls for burlesque are about as scarce as sister teams in vaudeville. Al H. Woods' "Highrollers" furnishes an example. Thirty girls were signed, but when the company gathered for rehearsal only nineteen passed muster.

"The Flamaturgists" closed on the New York Roof last Sunday night. It was an act arranged by Samri S. Baldwin and some of The Fays' ex-assistants to expose the trickery of "thought-transmission." The New York Roof management thought the act would draw. It did. It drew salary for two weeks.

Adgie Costello, the woman lion trainer, writes to an acquaintance that London did not particularly take to her act, but that she is a "knockout" in Paris, the French papers having done her the compliment of commenting upon her close personal resemblance to La Belle Otero.

The New York Roof "regulars" have been guessing for some time now what had become of the eighth girl in the "Rain-Dears." Ruth Polo puts an end to the guessing contest. She has just closed with the Wayburn act to take the soubrette part with Murray and Mack's "Finnigan's Ball" for the season of 1906-'07.

For a long time the Shuberts have had the Hippodrome bee in their bonnets. Seven years ago Lee Shubert, on a return trip from Europe, interested a number of wealthy Englishmen in the idea and they told him that if he succeeded in raising a million dollars in America they would subscribe an equal amount. At that time the best he could do was \$167,000 and the scheme fell through.

The Manhattan Beach Hotel Company will tender a banquet to Edward E. Rice to-morrow (Sunday) night. It is to commemorate his thirtieth year of management. Henry Watterson of the Louisville Courier-Journal will preside and among the guests will be the prominent stars of to-day who have appeared at some time under Mr. Rice's direction.

Variety doesn't know whether to feel flattered or no. It is somewhat gratifying in a sense to watch your imitators spring up or down, as the case may be, and also to have older established organs follow your style and ideas, but at the same time it is not always beneficial. The case in point is the English music hall paper "Entr'Acte." We admired this paper when it changed its style shortly after Variety reached London for the first time, and we have been reading it each week more out of curiosity than interest, as the American news is a reflection always of Variety, three weeks back. The latest innovation for the "Entr'Acte" is a department called "New Acts." The idea may be new for England. It was new in New York when Variety was first published. The "Entr'Acte" hasn't given credit, though. Still that's not a solitary case.

TO GIVE A COPY ACT.

What looks like a perfect piece of piracy is the reported intention of Jean Bedini, of Bedini and Arthur, the jugglers, to produce an act similar to Karno's "A Night in an English Music Hall" over the Keith circuit in the houses where the original company has not played.

The Karno company is at the Keith Union Square Theatre this week. Bedini has secured two of the company, the property man, a necessary part of the outfit, and the magician.

The services of the property man would be unusually valuable to Bedini in case he carries out his expressed intention, as "props" is in possession of the stage workings.

Bedini has stated that he was advised to do this in the Keith office and that he would open at Kernan's Theatre in Baltimore on Monday. It is generally doubted if the Keith Office suggested that an act be stolen bodily. It is not the way the Keith people conduct their business. When anything is to be taken a trusted agent is given the job. It is admitted, though, that the Keith people may have intimated that should an act resembling Karno's be offered at a less figure than the Englishman's receives, it would receive their favorable consideration.

It was rumored a week or so ago that Bedini would join the Keith Office after the team of Bedini and Arthur separated. That such a separation would take place was announced some time ago.

Alf Reeves, the manager for the Karno company, has consulted counsel. Mr. Reeves says that he is prepared for any move.

ALONZO IS BACK.

P. Alonzo, general representative for S. Z. Poli, returned last Saturday from a three months vacation in Europe, much improved in health. He said:

"I have not yet had time to get into touch with matters here, but will get into working form again by next week. Our bookings for the circuit are completed till November and the outlook is promising. I devoted the entire vacation to enjoying myself and to this end had Variety forwarded regularly. Whenever it arrived I abandoned everything else to read it closely and have kept thoroughly posted on current events in the vaudeville world."

SHUBERTS IN DES MOINES.

Des Moines, Aug. 17.

Additions will presently be made to the Savery Hotel in this city. A large building will be put up on the plot immediately adjoining the hostelry. The upper portion will be used as a hotel annex, while the rest of the building will be a theatre. The Shuberts, for whom the owners of the hotel are building, will control the new playhouse.

ELLERY A BANKRUPT.

Boise City, Ia., Aug. 17.

Channing Ellery, proprietor of Ellery's Band, who is said to have trained more band leaders than any other musical instructor, has gone into voluntary bankruptcy in the courts of this State. His liabilities amount to upward of \$72,000, incurred mostly from concert tours for the past few seasons.

GRAU AT HIS OLD TRICKS.

Bob Grau came up to breathe for one brief instant and as suddenly lapsed back into the obscurity that has wrapped him about these several months back.

It happened at Atlantic City. The Theodore Drury colored opera company, under the management of the erstwhile agent, was suddenly cancelled at the Savoy Theatre, Atlantic City, last Thursday, after the matinee. Where Grau went immediately thereafter no man knoweth. The colored singers declare that they have two weeks' salary coming to them.

The organization, described as giving quite the worst possible sort of entertainment, disbanded on the spot, but slept in the theatre Thursday and Friday nights. They are now working in the different hotels at the seashore.

Grau had billed a show for the Kalisch Theatre on the Bowery this week, but the performance was not given.

BEHMAN HAS THREE FOREIGN ACTS.

Three foreign acts in one burlesque show will be the Henry W. Behman record for the coming season in his newly formed organization to play the Eastern Burlesque Wheel time.

The acts imported by Pitrot & Girard are the two Rupperts, German novelty acrobats, who have one trick that carries a standing offer of \$5,000 to any one duplicating it. The understander holds a table on his uplifted arms. On this table the other member turns sixty flip-flaps without stopping.

Another acrobatic act is the Georgis, and an English "girl act" will also accompany the crowd. It is called the "Menosa Girls," having eight English young women, none over twenty years of age. Whenever Richard Pitrot mentions this aggregation of English youth he kisses his hands to Heaven in ecstasy.

WAITING TO BUILD IN BUFFALO.

Buffalo for the present will not play the shows of the Eastern Burlesque Wheel. Shea's Garden Theatre there, which played the Columbia shows last year, has been cut out of the list. An Eastern Wheel man said:

"It is not our policy to keep houses in the Wheel which are shown to be bad or indifferent financial propositions. We have a site in Buffalo and will presently have a theatre of our own there. When the house will open I cannot say. The contracts have not yet been awarded."

MAY HOWARD HAS OFFERS.

May Howard has received two offers to appear in the legitimate, but has not yet decided whether to accept either or go into vaudeville. One of the offers was to play the part originated by Alice Fisher in "Piff, Paff, Pouf," and the other was to create a new role in a contemplated Shubert production.

McAVOY WILL PLAY NO MORE.

Dan McAvoy will never play again. One side of his body is paralyzed and although he is up and able to be about there is little hope for his recovery. He is, however, fortunately situated in a financial sense and has little to worry him on that score.

HOMANS' INDEPENDENT CIRCUIT.

Geo. Homans, the vaudeville agent, will book for a Southern circuit of five vaudeville theatres commencing about November 1, when the new Bijou Theatre in Atlanta, Ga., shall have been finished.

The houses will be all or mostly on the Jake Wells circuit of theatres in the South. Mr. Homans says he will not book in conjunction with any other circuit or through any office other than his own.

BERZAC ENJOINED.

Cincinnati, Aug. 17.

Late Tuesday afternoon John J. Ryan, president of the Olympic Theatre Company, secured an injunction against Cliffe Berzac, enjoining him from giving his animal act at Chester Park, where he is appearing this week. According to the plaintiff's petition Berzac signed a contract with the Olympic Theatre for the week of September 9 for \$500 per week. The contract stipulated that the act was not to appear at any other amusement place in or about Cincinnati prior to September 9. Judge Caldwell allowed a temporary injunction to be issued upon the plaintiff giving bond in the sum of \$1,500 to reimburse Mr. Berzac in case he might suffer any damage if Ryan fails to make out a case.

DOESN'T LIKE HER ACT.

Minnie Dupree, who recently appeared in vaudeville with "After the Earthquake Came," a sketch which scored sufficiently to receive thirty weeks over the Keith time, has decided she does not care to continue in the playlet and will place it on the shelf after October 8.

A new piece is being written for Miss Dupree, who will fulfill her engagements in that.

EARL'S ACT BREAKING UP.

Virginia Earl will lose some of her "Johnnies" shortly. Harry L. Tighe, who has carried the act to whatever success it has achieved, will leave, as will also Jas. F. McCormack, the two having had a sketch called "Going Back Home" prepared for their own appearance in the continuous.

Wheeler Earl, a brother of Miss Earl and who played the colored butler in the sketch, will desert the part soon also.

ROYSTON REPLACES RITCHIE.

Harry Royston, who has been playing in one of the Karno's companies abroad, is here to replace Billie Ritchie as "the drunk" in Karno's "Night in an English Music Hall."

Mr. Royston will play in New York for the first time when the Karno company plays Hammerstein's week of August 27.

T. Welch also came across to take the part of "the bad boy" in the box, which Dick McAllister formerly played.

NEW FRISCO THEATRE.

Chicago, August 17.

Tony Lubelski, president of the Novelty Theatre Company, with houses in California and elsewhere, was here this week. He left for New York. The Novelty company, he said, is building a new theatre on the plot adjoining the ruined Orpheum in San Francisco.

WHITE RATS TO ENTERTAIN.

In a letter received this week by R. C. Mudge, president of the White Rats of America, Max Berol Knorborah, president of the International Artisten Loge of Germany, informed Mr. Mudge that he would arrive in New York City the last week of this month.

The Rats are planning a reception for the foreign president, when the present mutual pleasant relations between the two bodies will be further promoted. Some tangible result in the way of an understanding is anticipated as a result.

Tom Brantford, an official of the Variety Artists' Federation of England, now the largest vaudeville society in existence, will also be in New York City at the same time, or shortly afterward. Mr. Brantford is an American, having been on the other side for many years.

WHAT'S THE MATTER IN COLUMBUS?

Columbus, O., Aug. 17.

There is something the matter with the Empire Theatre here, a Keith house, which was to have been in readiness to play vaudeville by this date.

Repairs which were being pushed suddenly stopped and the house is not in a fit condition to open. No explanation of the cause of the stoppage is obtainable. Report says that there is a financial shortness and capital is being sought.

DE ANGELIS REFUSES VAUDEVILLE.

Jefferson De Angelis has declined all vaudeville offers, tempting as some undoubtedly were. He is under contract to Frank McKee and Klaw & Erlanger to star this Fall in a new comic opera, the score of which will be furnished by Julian Edwards.

The former Shubert star was handed George Edwards' "Spring Chicken" opera by his managers as his starring vehicle and emphatically declined.

DE VRIES WILL HEAD OWN COMPANY.

Henri DeVries comes to New York as a full-fledged star, opening at the Bijou Theatre about the first of the coming year. David Warfield opens the season at that house and will be followed by May Irwin and Nat Goodwin. DeVries' exact metropolitan date is dependent entirely on the success of the attractions that precede him at the Bijou.

PARK PASSES AWAY.

The management of Fountain Park, Great Barrington, Mass., which has been booked this summer by Reich, Plunkett & Wesley, neglected the formality last week of paying salaries, according to reports which reached this city during the week. The shows for this and next week were accordingly cancelled.

DZIRIA IN BURLESQUE.

The booking firm of Wilson & Flynn has secured a ten weeks option on the services of Dziria, imported dancer on Hammerstein's Roof. The option begins week of September 3. That week and the one following she will be a feature of "The Highrollers" at the Star and Gaiety theatres, Brooklyn.

LEO CARRILLO'S CARTOON OF THE WEEK



Leo Carrillo

TUESDAY IS BOOKING DAY.

Next Tuesday is the time settled for the laying out of all routes in the United Booking Agency. On that date the out-of-town managers will be here and will be asked to sign contracts for the bookings promised artists.

MINDIL, PUBLICITY PROMOTER.

Promotion of publicity for the theatrical profession in general and the vaudeville artists in particular has been taken up by Philip K. Mindil, who has established himself at 10 Wall street in the suite of offices occupied by J. Austin Fynes.

Mr. Mindil has acted as Mr. Fynes' press representative for some time and previous to that was the general press representative for the Proctor circuit. Well and favorably known as a newspaper man, Mr. Mindil is in the possession of unusual facilities for gaining the publicity so valuable to the artist, and there is but little doubt but that he will build up a large clientele.

BEN JEROME PRODUCING.

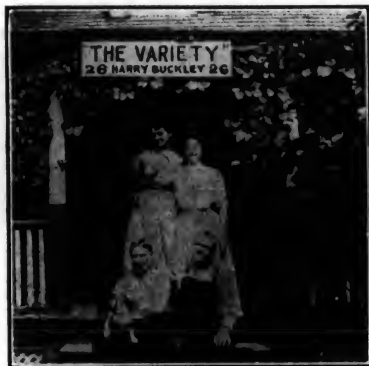
The Ben M. Jerome Amusement Company will launch at least six big girl acts. In addition to "Thebe," with William Rock and eight girls, which is already booked up, the firm will put forth a new act to be called "Ben M. Jerome's Athletic Girls," which will play over the Keith, Kohl & Castle and allied circuits. Grace McArty will be featured. Special music has been written by Mr. Jerome for the act, which also carries special scenery.

NED NYE TO STAGE MANAGE.

After the forthcoming season and when Ned Nye shall have fulfilled engagements now booked over the Western circuits with his "girl act," Mr. Nye will purchase passage for London, where he will produce and stage manage the ballet "Absinthe Frappe," to be put on there at that time.

MISS BEECHER LOSES A CHANCE.

Sylvia Beecher, who was playing European time this summer, returned this week. She says she was offered a place in one of George Edwardes' companies in London, but that Weber & Rush refused to release her from contracts they had for her time.

**SNYDER AND BUCKLEY'S SUMMER HOME.**

The above is a photograph taken of the front of Harry Buckley's cottage at 26 South Chase avenue, Rockaway, New York. Mr. Buckley is a member of Snyder and Buckley, the musical team. Variety has been honored through having the cottage named after it.

UNCLE SAM HAS NEW ACT.

Washington, Aug. 17.

The United States is going into the show business. The number of applicants for enlistment in the navy has fallen off lately, and by way of luring the young male population of the rural districts into the service the Navy Department has had prepared a number of moving picture reels showing the delights of life on the bounding deep. These pictures will be shown around through the country.

The government will rent stores in the smaller towns for the ostensible purpose of giving lecture courses. The lectures will be given and the biograph bait held out incidentally.

THREATENS SUIT AGAINST MANAGERS.

Lew Rose, a former employe of the Weber & Rush office and the husband of "The Girl in Blue," threatens to bring a suit against the burlesque firm for damages, charging false imprisonment and defamation of character. He has retained a lawyer and says he will demand \$25,000 damages.

Rose alleges that two years ago, while in the employ of Weber & Rush, that firm lost a sum of money and had him arrested on a charge of larceny. Upon the trial the managers failed to substantiate their charges and he was released. Up until recently, he declares, he was without funds to carry his grievance into the courts, but now he threatens to seek redress.

NIBLO BOOKED 'WAY AHEAD.

For one who was a "doubting Thomas" as to the reception the London public would accord him, Fred Niblo, the humorist, must have received several pleasant shocks since his appearance in London.

Mr. Niblo's success since his opening has been so emphatic that he has been booked for ten weeks at the Palace in the big English city each season up to and including 1911. Engaging that far ahead is not unusual on the other side. Mr. Niblo will also make a trip to South Africa next summer, having contracted to appear in the Hyman houses for a limited period.

AS A MATTER OF FORM.

Thomas Q. Seabrooke occupies the unique position of a star seeking employment in vaudeville and caring little whether he secures it. He is under contract for three years to James K. Hackett, guaranteeing him a salary of \$500 a week each season for not less than thirty weeks of each year. Hackett has not kept the agreement and in order to recover Seabrooke is compelled to seek employment elsewhere. If no engagements are forthcoming Hackett must pay.

VAUDEVILLE STOCK COMPANY.

Cincinnati, Aug. 17.

The Ohio Vaudeville Company of Cincinnati has been incorporated. It has leased a theatre for a term of years and will conduct a vaudeville stock company the coming season. The home of the new concern will be at 318 West Fifth avenue. The incorporators are F. W. Huss, E. W. Jackson, Jr., I. W. McMahon, John Huss and J. M. Jackson.

MAYOR VS. CIRCUS.

Des Moines, Aug. 17.

The mayor of Centerville, Ia., recently refused to grant a license for the Gentry Bros.' Shows to play that bustling centre of thought and culture August 20 because that date conflicted with the annual Chautauqua Assembly. He probably figured it out that with both attractions to pick from the educators would pass up the yearly Chautauqua brain throbs in favor of pink lemonade and the other circus trimmings.

By way of a come-back, Bert Andrus, the contracting agent for the shows, rented a lot just outside the city limits and the show will be given there as per schedule.

MACHNOW SAILED.

Machnow, the Russian giant, left town suddenly last week and also left Morrison's Theatre at Rockaway Beach without its headlined attraction for this week.

Machnow had been liberally billed by Morrison and a special room had been constructed for the mammoth during his stay at the Beach. With his disappearance Morrison estimated his loss at \$150 through advertising the giant. He said the bill would be presented to William Morris, through whose office the big fellow had been booked.

The Dorothy Sisters were hurriedly dispatched to fill in the time on the Morrison bill.

CHICAGO MEN GOING TO CINCINNATI.

Cincinnati, August 17.

The executors of the Dempsey estate have been approached by a Chicago clique of theatrical men with a request to name a price for the site at the corner of Sixth and Plum streets. This is the only available section of the city which is not supplied with vaudeville and it is said that a vaudeville house is in prospect, the legitimate being represented in the locality by two theatres. The identity of the Chicago people remains a mystery.

PAT ROONEY WITH DILLINGHAM.

The ensemble numbers in the Fritz Scheff, Frank Daniels and "Dolly Dollars" companies will be staged by Pat Rooney through an arrangement made this week between the dancer and Charles B. Dillingham, the manager of the attractions.

TOBY CLAUDE WILL PLAY ABROAD.

Toby Claude may return to England this fall for a tour of the halls. Miss Claude is the daughter of an English bookmaker and was quite well known on her native heath before she came here with Edna May's "Belle of New York."

A REAL MUSICAL ACT.

Annabelle Whitford and her College Boys will be the title of a one-act musical piece to be given to vaudeville. The operetta has been written by Robert E. Smith, with the musical numbers by Raymond B. Hubbell.

SUBSCRIPTIONS POURING IN.

Oscar Hammerstein has established a subscription office on Pine street for the sale of boxes and seats for his new opera enterprise. Herman Oppenheimer is in charge. Over \$150,000 has already been subscribed.

SHAPIRO IS HERE.

Maurice Shapiro arrived from Europe this week a trifle thinner but in good health and spirits. He states that he has made no plans to remain here, but, on the contrary, will return immediately to the other side. A persistent report was in circulation that Shapiro would join forces with the music publishing house of Cooper, Kendis & Paley, but verification was lacking. By the terms of his agreement with Jerome H. Remick, when he retired from the firm of Shapiro, Remick & Co., Shapiro is debarred from re-embarking in the publishing business before January next.

MISS VANCE ACCOMMODATED.

Emma Carus' voice "went lame" at Morrison's, Rockaway, on Tuesday after the matinee. Clarice Vance, who will play the same house next week, happened to be in the audience in the evening accompanied by her husband. She went on in place of Miss Carus and her husband. Mose Gumble, played the accompaniment for her.

TONY PASTOR A WHITE RAT.

On Thursday afternoon last Tony Pastor, the veteran manager, was initiated into the White Rats of America. Mr. Pastor is the only active manager in the society. The occasion was made a gala one.

Next week Corse Payton will become a member. Applications for membership and reinstatement are averaging about twenty weekly.

M'KAY WON'T TRAVEL.

Frederic Edward McKay will not travel with Blanche Ring the coming season when she goes on tour as the star of "Dolly Dollars." He will remain in town as dramatic editor of The Evening Mail, retaining at the same time his position as "booster" for a wine house.

HAMMERSTEIN'S STAGE MANAGER ARRIVES.

Charles Wilson, late stage director for Covent Garden, in London, and who has been selected by Oscar Hammerstein for a similar post at his new Manhattan Opera House, arrived in New York last Sunday.

LEONHARDT MANAGES FIFTH AVENUE.

The Fifth Avenue Theatre in New York will have for its manager next season Harry Leonhardt, formerly of the Percy Williams staff in charge of the Novelty Theatre in Brooklyn.

Charles A. Williams may replace Mr. Leonhardt at the latter place.

PRESS AGENT VACANCY.

As intimated in Variety more than a month ago, George Frederic Hinton has resigned as press representative for Oscar Hammerstein's Manhattan Opera House. It may safely be said that Hinton's place will be filled by Charles Henry Meltzer, last season with Heinrich Conried.

The Manhattan Comedy Four, in Europe for the past three seasons, return to America within a fortnight.

NORA KELLY NEVER SAW DUBLIN.

Probably the best hoax perpetrated in some time is the launching of "Nora Kelly, the Irish soubrette." The fine Italian hand of "yours merrily" John R. Rogers looms up in the horizon when the facts are laid bare. Miss Kelly was duly announced as fresh from "the ould sod" with a brogue as thick as an English fog. Her debut was made and she scored strongly in the role of the little colleen type of soubrette with "a brogue of unmistakable genuineness." How far Rogers would have carried "Miss Kelly" on the road to fame it is difficult to tell. Unfortunately, however, for the scheme Rogers was under contract to Klaw & Erlanger as manager for "The Ham Tree" and he has been compelled to withdraw from the direction of the little woman.

It now transpires that "Nora Kelly" has been for seven years a chorus girl in a burlesque show. This being the case she is entitled to credit for her ability to simulate the character of an Irish lass so successfully as to deceive all those who approach her. It stamps her as an artist of no mean calibre. She plays a return engagement at Pastor's next week, having played there only a week ago.

THE NOSSES SPECIAL FEATURE.

Vaudeville will have to pass through another season without The Five Nosses. That musical quintet has been engaged as a special feature with the B. C. Whitney production of "Captain Careless" in which John E. Henshaw will star.

Several of the numbers in the piece have been especially written with the Nosses in view and they appear legitimately throughout the play.

DAVENPORT GROWING.

Davenport, Ia., August 17.

Charles Berkell, manager of the Elite Theatre, has secured a lease on a building 50 by 150 and it will be put in condition to serve as a continuous vaudeville house. The Elite, according to Mr. Berkell, has become too small for his purposes. The new house will be in commission about the first of next month.

FOREIGN ACT IS BOOKED.

The Holland Trio, a foreign musical act, will appear at the Alhambra Theatre on September 3. It was booked by Jack Levy, who is loud in his praise of the musicianly ability of the players.

The act came over from Holland without having time arranged and on a preliminary showing received an immediate engagement.

PRINCE TO OPEN BOSTON.

Arthur Prince will be one of the many headliners to open the Boston Music Hall when that establishment is thrown open to the public early in September under the management of Percy Williams. Machnow was to have been another feature.

HURTIG & SEAMON FIGURES.

The Metropolis Roof Garden ("Old Heidelberg in the Air") and the regular theatre downstairs playing musical shows are to run tandem during September. The idea in the Hurtig & Seamon mind is that one will draw attention to the other, and anyway two box office accounts are better than one.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Bristol, Eng., July 29.

Editor Variety:

Kindly deny the report of my engagement to Miss Augusta Glosé. There was a possible chance of my being headlined in the young lady's affections, but on close investigation found I was billed "among the others," consequently did not even appear, so "take it from me." I received a polite "no open time" on all advances. Far be it for me to appear frivolous in denying above report, but there being no occasion for seriousness I take the liberty. Regarding Billy Gould's letter will say that the portion which gave me credit for making a big hit is quite correct. But managers over here offering me half the salary I demanded after opening is quite untrue, for I assure you I am receiving my salary or I wouldn't be working (Mr. Filson said I didn't have to) and the recipient of immediate time, having lost one week since opening, and "that's going some," and I'm going to "go some more," so I must be clever (?) Hoping you give my little "gem" space, I beg to remain

Hal Godfrey.

P. S.—I owe Lou Wesley a dollar, will some friend of mine please pay him (I won't), and Lou, tell Ted Marks I can't accept the offer to star next season in Lykens' piece; besides I don't like "The Lemon" for a title.

Evansville, Ind., August 9.

Editor Variety:

I wish to say regarding the much-talked-of "letter encore" in our act, which is claimed by another, that Lew Hawkins, the blackface comedian, formerly of Hawkins and Collins, is the originator of it, and that team did it thirty years ago.

We have full permission from Mr. Hawkins to do the above and held his permission before we did it the first time.

Lucy and Lucier.

Trenton, N. J., Aug. 13.

Editor Variety:

I see in Variety of August 11 a letter from Ed "Kresko" saying that our act while playing Henderson's, Coney Island, week July 30th, "purloined" the name of Kresko.

I wish to state that in 1901, when Miller and Kresko joined hands, Mr. Kresko used my full name to play the Chicago Opera House week June 30; also Ramona Park, Grand Rapids, Mich., week June 22, and nothing was said about it.

I would like to inform Mr. Kresko that we are not using his name in any way, shape or form, and furthermore I have no desire at all to "adopt" the name of "Kresko," as I am very proud of the name my parents gave me, which is

Harry Hunter,
Of Miller and Hunter.

New York, August 15.

Editor Variety:

I was somewhat surprised to discover the following article in Variety under the heading of "Flo Irwin Beats the Market," that "Walter Hawley, her erstwhile part-

ner in the vaudeville team of Hawley and Irwin, is looking for another partner."

I am very glad that Miss Irwin has been successful, but in your article you refer to her erstwhile partner as looking for another partner. I simply wish to correct that statement. Miss Irwin and myself dissolved partnership last September and I immediately was fortunate enough to secure Miss Natalia Olcott, late of "Coming Through the Rye." I finished last season with Miss Olcott as my partner and expect to continue in vaudeville under the firm name of Walter Hawley and Natalia Olcott. I feel that the paragraph in your article referred to is misleading to managers and agents, for it is apt to lead them to believe that Miss Olcott and myself have dissolved partnership. Kindly set this matter right and oblige

Walter Hawley.

Melbourne, Australia, June 20, 1906.

Editor Variety:

By the time this letter reaches you the idea of a congratulatory note will be a threadbare theme. I crave your kind consideration, however, inasmuch as we are so many miles from home, and sound travels slowly.

Variety reached me yesterday for the first time. It is the cornerstone to the house of the vaudeville artist who up to now has not even been allowed to sleep in the park.

We thank you for a publication devoted to our line of work and which has honest opinion written all over it and, best of all, not influenced by the box office receipts. Harry Rickards joins me in best wishes for your continued success.

Homer B. Mason,
Of Mason and Keeler.

Aug. 11.

Editor Variety:

Will you be kind enough to correct the statement that I had booked "Radford and Winchester"; it should have been "Redford and Winchester." There is "Radford" in Europe, claiming to be the only one that has any right to spell his name with an "a."

H. B. Marinelli.

London, W. C., July 30.

Editor Variety:

In Variety of the 21st I note that both Billy Gould and Charles Leonard Fletcher whilst speaking of Hal Godfrey's hit in London suggest that he is unlikely to stay in England because it will be impossible for him to get his American salary.

Your correspondents should have waited before raising the alarm. Godfrey asked what his act was worth and got it, and is likely to get it right along, as can every act, whether English, American or Continental.

The trouble is some American acts, whilst not making a positive failure here, do not appeal as strongly to audiences on this side as they have done on the other, consequently are not worth in England what they are in America.

O. B. Cochran.

THE NEW ACT.

By Fred E. Austin.

(Of the Tossing Austins.)

Have you seen our new act? It's simply "great."

We put it on at Pastor's; got a return date.

Morris wants to do our booking; offered us the cream;

Wants to put us on for a week at Hammerstein's.

You ought to see my wife's dresses; talk about swell.

Have you seen me do comedy? At Pastor's I made 'em yell.

Have you heard my wife's voice? She can sing a bit.

If we could only get a decent spot, talk about a hit!

Our new act's the goods; and you can bet it's no steal.

One day while out fishing I wrote it "off the reel."

I have several offers from Europe, would have gone across,

But you know our "stuff's deep"; was afraid we'd be a frost.

Were offered a dozen "wheel" shows; had all kinds of hope,

But they turned us at a "show-down"; guess we had the wrong dope.

There's a manager wants to star us; I had to hand him "nit."

No "one-nighters" for Willie; I can't stand for the "legit."

Talk about hard luck; could have gone to work to-day;

Huber was short an act, but we couldn't play.

My wife's throat is all choked up; our trick dog has the mange.

Ain't I up against it? Say, pal, let's take "a piece of change."

MAY YOHE CONFIDENT.

May Yohe is around town in a most complacent mood as to her future. She says that the New York Roof engagement is just to show folks that she still has her voice and proclaims that her forthcoming production of "Mlle. Nitouche" will be one of the most pretentious ever seen here. Her "backers," the former Lady Hope declared the other day in the presence of strangers, are a trio of millionaires.

ELTINGE POSTPONES RETURN.

Owing to the postponement of the "Miss Pocahontas" opening date in New York Eltinge will play at the Scala Theatre in Brussels during September, returning home in October.

He was offered a contract for the Revue next winter at the Olympia and is considering it. Eltinge declined time on the large English tours because he was asked to do two shows a day. He is playing this month at the Folies Marigny in Paris.

WELCH FINALLY LEAVES.

Joe Welch has finally returned his part in the new Lew Fields show. He offered to have it rewritten to suit his personality at his own expense, but the proposition was declined. He returns to vaudeville August 27. Joe Herbert is rehearsing in Welch's place.

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance
in New York City.

Neil and Chapman, Twenty-third Street.
The Heffron-Thornton Company, Pastor's.

Edwards Davis and Company, Keith's.
Thatcher and Ernest, Keith's.
Billy Broad, Keith's.

Neil Moran, Dan Baker and Company,
Keith's.

Carrie De Mar, New York Roof.

The Ferraris, New York Roof.

May Yohe, New York Roof.

Sanger & Pitman.

"The Big Show."

Pastor's.

Written on the lines of a "bare-stage" act, with the locale shunted from the boards to a circus ring, "The Big Show," the initial production of the producing firm of Sanger & Pitman, is being presented for the first time on any stage at Pastor's this week. Edward McWade, the author of the present story of the seamy side of a travelling tented organization, wrote also "Change Your Act," a vaudeville sketch showing the tribulations of the ambitious actor. Mr. McWade has constructed this circus piece for the edification of the layman likewise. Therein will lie its success. The audience at Pastor's easily caught all the points and the ring vernacular was replaced by that of the day. The scene is laid in the "practice tent" and the well-arranged canvas drops carry the illusion of the circus interior perfectly. Reduced to the point where all the remaining members of the troupe must play several characters, even to impersonating the animals in the menagerie, the comedy element predominates throughout. The pathos is supplied by the female lion tamer's love for the proprietor. Mr. McWade played the principal part as Conroy, a clown, nicknamed "the grouch."

Margaret May was Lizzie Lucas, the lion tamer, and while giving a good performance Miss May seemed not to entirely catch the spirit, playing with some restraint. Mr. McWade gives an entirely new character to vaudeville, that of a clown in repose. Chas. Van Dyne was the villainous proprietor and Wm. Kellar the "barker." Dressed as the ringmaster, Mr. Van Dyne looked quite too nice to be bad, while Mr. Kellar gave the "barker" the proper rough touch. The inevitable sheriff appeared and there is a bearded woman, tumblers, tattooed man and all the necessary adjuncts of a ring performance. The act ran twenty-nine minutes on Monday evening. This could be reduced four or five through the elimination of superfluous dialogue and business. Particularly could the scene with the sheriff be shortened. The part of the circus proprietor might be toughened and more comedy derived by having the trapeze performer tell his love story while going through evolutions. Vaudeville will like "The Big Show." It is a hit as it is. It will improve and take rank with any comedy act yet seen in the varieties.

Sime.

The new Orpheum Theatre in San Francisco will open shortly after the new year.

NEW ACTS OF THE WEEK

Murray Carson and Esme Beringer.

"The Point of the Sword."

Twenty-third Street.

Presented for the first time in America at Keith's Theatre, Philadelphia, on July 23 last, "The Point of the Sword" was thoroughly reviewed in this department for that week by Variety's Philadelphia correspondent, Geo. M. Young ("Kinks"). As played at the Twenty-third street theatre for the first time in New York this week, the romantic playlet drags for the first ten minutes through an overabundance of dialogue. The sketch runs twenty-three minutes in all. The last thirteen are where the interest is centred and held. The duel which Mr. Young referred to as rather mild has apparently been quickened until at present it is a pretty exhibition of sword-play. Mr. Carson is inclined to strut throughout the piece until the duelling scene where he regains himself as the actor, giving a finished performance. Miss Beringer also appreciably improves under the excitement. The stage management is most commendable. Seldom in vaudeville does it require several candle lights to gradually brighten up a dark stage. As a rule one small flicker is considered sufficient to light an entire theatre. When the dull moments have been bridged in some way Mr. Carson and Miss Beringer will have a valuable piece of vaudeville property in "The Point of the Sword." It contains the "heart interest" which is all sufficient. It would appear that the dramatic side could be intensified by the introduction of Geoffry's sister. She might be utilized to relieve the slowness at the opening.

Sime.

Max Witt's Four Singing Colleens.

"Girl Act."

Henderson's.

The indefinable quality that should be present to mark an offering of this sort with the atmosphere of the Old Country is conspicuously absent. The girls may be Irish—every assurance is given that they are—but there is little about the quartet to indicate the nationality except the costumes and songs. The accepted type of the colleen is the vivacious brunette, but several of these girls verge upon the blonde, and the act is confined to a series of straight singing numbers without a dance or suspicion of animation. As a singing act it is capital. The girls without exception have sweet voices, and the ensemble numbers are given a strength and charm by the presence of an unusual contralto. There is the germ of an excellent idea in the act, and with the right spirit in the girls should make a popular number.

Rush.

Marzella and Bartholdi's Cockatoos.

Bird Act.

Henderson's.

A man and woman working the usual routine of bird tricks with a number of showy stunts and a good layout of color and action. A considerable part of the act consists in the balancing of frames on which the birds are grouped. The most popular trick was sending miniature

bicycles around a wire rigged close to the balcony rail. Starting from the left-hand side of the stage the birds wheeled the complete circle over the heads of the audience with few stops and without the necessity of urging from the trainer. The finish was well done. Close to a score of the birds were placed on a perch which was set revolving and each went through a trick, spinning wheels, turning on the bars and generally keeping in motion.

Rush.

Elsie Boehm.

Baritone.

Keith's.

Miss Boehm, who was in burlesque last season, is billed as a female baritone, but that classification is scarcely accurate. Her voice is lower in pitch than a contralto, but not so deep as to class it as a freak. It has quality and purity of tone, particularly in the lower register, and several ballads were exceptionally good. Miss Boehm is an attractive blonde young person and dresses apparently with the idea of making herself look as petite as possible to supply a contrast with her robust voice.

Rush.

Galliani Trio.

Grand Opera Singers.

Henderson's.

Two men and a woman, all possessed of excellent voices of the concert order. The act is done all in "one" and without special scenic incidentals. The singers change to Spanish costume for a "Carmen" number, but this is the only concession to the growing custom of surrounding operatic selections with appropriate setting. The costuming is not tasty and the offering does not rank with numerous similar acts.

Rush.

The Three Levis.

Wire Acrobats.

Brighton Beach.

The program announces that this is the first American appearance, but there is not a great amount of work shown that could be described as startling or sensational. The fact that the acrobatics are done in the air is the only thing that makes it entertaining. Two wires are rigged about thirty inches apart. The specialty opens with a bit of regulation work on the single wire, the best of which is done by a youngster. The rest is handstand and three high tricks. These were fairly showy for the reason mentioned. The men work smoothly and with only one slip, evidently "faked."

Rush.

Polly Holmes and Loa Durbyelle.

"Making a Bluff."

Pastor's.

The two women have lately joined hands and are playing a sketch supposed to have been written by Edgar Selwyn. Neither the name nor the author of it is given on the program. There is nothing about the piece to be proud of. Miss Holmes, who was formerly known as "The Irish Duchess," interpolates her specialty and without cause or reason

tells the audience why it is wrong to traduce Ireland. No one in the house had uttered a word against that country, and why Miss Holmes suddenly felt called upon to uphold it was beyond fathoming unless she wished to forget the sketch for a few moments. The act as it stands now won't do.

Sime.

"The Little Girl From Nowhere."

Character Changes.

Pastor's.

No one seems to know the identity of "The Little Girl From Nowhere" who is appearing at Pastor's this week. She is young, of passable appearance, with an elderly woman on the stage to assist in making the changes in view of the audience. Several such changes are made, the final one being in blackface. The idea is good, but would be of more value to a "girl act" than the individual. Songs and dances are given with each character and the act will always be deserving of place.

Sime.

Hallen and Hayes.

Eccentric Comedians.

Henderson's.

This team would make a good straight dancing turn, but in an effort to build up a comedy act they have piled up a quantity of mediocre talk and worse than mediocre parody singing that handicaps them and partly buries the excellent dancing. They do not get to this part of the act until rather late, but thereafter do much better. The comedy man has not a very strong role. In the dancing the pair have the basis of an act, and when they have worked this out, eliminating much of the dead matter and making more of the dances, they may do fairly well.

Rush.

Annette Carver.

Equestrienne.

Henderson's.

Miss Carver uses a pure white stallion set off by a stage setting of dead black after the manner of Therese Renz. The act opens with a series of poses in a cabinet up stage. Several dogs are used here to help out and the monotonous black and white is broken by a red cloak in one of the poses. The second part is made up of a few of the regulation highschool tricks which are not very imposing. A pretty feature is the use of four snow-white doves fluttering out from the wings and settling for a moment on the horse's head. Miss Carver does not keep her trappings up to the extreme of whiteness as does Mme. Renz, the bridle being almost buff in color and one part of the harness even darker. There is something of variety in the offering and were more care taken in detail it should be in demand.

Rush.

Gourley, Keenan and Gourley.

Comedy Acrobats.

Henderson's.

"A blending of acrobatics, dancing and comedy," the program says, but the three don't blend for a minute. The setting is that of an opium den, at least one would be led to believe so from a fantastic backdrop and an opium pipe in the hands of a Chinaman. The Chinaman exits and May Keenan takes advantage of an empty stage to sing. The solo has no place in this or any other part of the act, which should be made entirely an

acrobatic one. The two men get to their acrobatics after the solo and do fairly well. The finish is the best item. Miss Keenan has another song for the close, and drives off the two acrobats with their pigtailed for reins. As the act stands it will hardly pass.

Rush.

Olivetti Troubadours.
Musical Act.
Henderson's.

Not a very pretentious offering in any respect, notwithstanding the program assurance, "a musical offering of the highest order." The two men play violin and guitar, making no attempt to sing and confining themselves to straight numbers. They dress in troubadour costume and remain fixed in one position throughout. The men are well enough equipped in the musical department, but until they have surrounded themselves with something like a vaudeville act their efforts will receive little reward.

Rush.

NOTES FROM GERMANY.

By Emil Perlmann,
Editor "Der Artist."

Dusseldorf, Aug. 3.

I have already spoken of the new Centraltheater in Magdeburg. It will be opened at Christmas this year as a first-class music hall, while in other rooms there will be concerts by several orchestras. The theatre has a seating capacity of 1,800. There will be room for 900 guests.

The group of Hagenbeck's polar bears is on journey to your side to fulfill several engagements. Over here this act caused a sensation everywhere.

Richard Pitrot secured the rights to the three-act operetta "Sabaniel," composed by the ex-conductor of the Metropoltheater in Berlin.

The plans for a new music hall in Berlin could not be realized because there was no capital to be found. This is a pity. There is room in this metropolis for several new first-class music halls. As the rumor goes, a great furniture firm in the neighborhood of the Wintergarten intends to build a variety theatre with a seating capacity of 2,000.

The I. A. L. discussed in a recent meeting the idea of touring the cities where there is no variety theatre with a troupe of artists who are without engagement. This sounds good. I doubt if those who propose the scheme would enjoy it much if the proposition should go through.

The Walhalla Theatre in Halle was bought some time ago by the agent Forbee, who intended to open September 1 with a big program. He concluded contracts with several artists, but, overcrowded with business, forgot to pay the rent and he has been "en tour" several weeks without any one knowing his whereabouts. The artists will not get much out of their signed contracts. The Walhalla Theatre is now in the hands of a Berlin director who managed for some years small "cafe-chantants." Perhaps he will be able to raise up the Walhalla, which was for some years a very prosperous theatre.

LONDON NOTES

By C. C. BARTRAM.

VARIETY'S London Office, 40 Lisle street, W.,

August 7.

August Bank Holiday, the first Monday this month, booms amusements and turns a lot of money loose.

Such outlying establishments as the Crystal Palace and Alexandra Palace, Earl's Court, etc., have fireworks, ballooning, illuminations, big special variety features and hundreds of side shows and money-snaring devices. At the Zoo, Botanic Gardens and the like prices are reduced to half. Madam Tussaud's wax-works catch many country visitors, the latest tableau showing burning Rome with Mr. Tree as Nero in the background. Maskelyne and Devant open with a strong magical show. There are good bills everywhere.

H. H. Feiber is still in the provinces. It is understood the subletting of the Princess Theatre is because the leases of properties abutting on the Princess must expire before Mr. Keith can get control to make desired alterations.

Meantime the Warings, Ltd., have secured a site on Oxford street, part of which may go to a music hall. The project may drop out, but if it goes through the hall cannot be built for at least two years. The new "tuppenny tube" along Oxford street makes it good for amusements, and Keith is fortunate to be there.

The Camberwell Palace has just opened successfully as a twice-nightly, and as Stoll also controls the Granville it is said the second show may be varied by exchanging acts with this hall. If so this will be the only twice-nightly introducing a different second show.

Collins' Music Hall also doubled its shows August Bank and the innovation caught on. The London, Shoreditch, sticks to one show nightly, but might double later if the Collins experiment is justified.

The Pavilion did very well in signing La Milo and Cruickshank, the last "evil genius of the pencil," for £30. The Australian Trilby draws great crowds by her chaste posings in "the altogether." The poser's real name is Pansy Montagne and after this introductory contract she will put some yeast in her salary. The barring clause bears hard on the Pavilion and sometimes makes Frank Glenister hustle around for a draw. However, an informant says this hall will be listed by the Payne syndicate ere a great many moons. The Pavilion station of the new Waterloo tube is helping the house a great deal. Within twelve months there will be such an underground network as will benefit the London Coliseum greatly. The Covent Garden syndicate have again made propositions for this house.

The Kilburn Empire just opened with "Uncle Tom's Cabin" twice nightly and a few specialties. Walter Gibbons has secured the Brixton Theatre and will open it in October as a twice-nightly music

hall. This adjoins Payne's Brixton Empress, hence rumors that Payne and Gibbons are drifting apart. This is probably only for the public, as investigation shows one company owns both houses. Payne and Gibbons sometimes bar one another, but for all that are said to play into each other's hands, while Henri Gros comes in for a third party.

Toward the last of August the Hippodrome will produce a new spectacle, "The Earthquake," in two scenes. Its finale will be a water effect quite different from "The Flood."

The Oxford's new manager, C. Blyth-Pratt, has for seven years been acting manager and treasurer and is said to be the right man.

A company with \$15,000 capital has been registered to finance Jesse Sparrow's new venture with the Metropole, now to be the Camberwell Empire.

The suit of the Glinseretti Troupe against Harry Rickards was not compromised as some expected, and the verdict against the Australian manager was for \$2,500 damages, though a full payment of their salary for twenty-four weeks would have been \$9,000. It came out in the evidence that several members of the troupe had been changed just prior to the cancellation. At the trial Alfred Butt of the Palace testified he had lately cancelled a troupe of jugglers because of some change in their makeup, and now it is wondered if Butt will have a suit to defend. Frank Glenister also spoke for the defence, while J. L. Graydon said managers had to be very careful. Agents Tom Pacey and Oliver, who do a bit of booking for Rickards, testified his way. Morris Cronin and H. H. Feiber testified for Glinseretti. The judge instructed the jury to consider if the revised troupe was the same from a business standpoint as the one engaged in the first place, and if so to assess damages. Mr. Rickards will appeal, to do which he must pay the \$2,500 into court.

The sudden death of Frank Weeks, manager of the South London, touched a tender spot in all hearts. He was not only a faithful and honest man, but a good fellow in the noblest sense of the word, his annual treat to the poor children of Southwark sending much sunshine into their little lives.

Press work on the big Christmas International Fair at Olympia is already in evidence. It would seem a midwinter edition of Coney Island. One can almost imagine Frank Bostock in it(???).

Frank Clarke's presence with you is to claim a legacy of say about \$25,000. Though a smaller man than Rickards in Australia, he is hustling and has a place in Adelaide where Harry is not now open. There are practically no agents in Aus-

O. G. SEYMOUR IN AUSTRALIA.

Melbourne, July 9.

Seymour and Dupre arrived in Sydney, Australia, June 30. On arriving in Sydney we were sent to Melbourne, where we are now playing with success. Papers and billing read "creating a furor," as you will note by enclosed.

Playing on the bill with us are Mason and Keeler, a hit here. Now in their ninth week. We are the only American team playing for Harry Richards, "an old-timer" whom many will remember. Alf Lawton is playing on the end in the first part. He is anchored here as long as he cares to remain.

Another, Vic Kelly, formerly of Kelly and Ashby, is also playing here on the end, and doing an act with his wife, an Australian girl. They are making good. "Bill" Ackerman, another old-timer, was stage manager. At present he is very ill and not expected to pull through.

The Salambos have just dropped in on me. An agreeable surprise. Salambo has a summer park called "Dreamland." From what he says Coney Island will have to wake up. It opens shortly. Will write particulars later.

"The Squaw Man" opened yesterday afternoon to a big house. Seemingly a success. "The Squaw Man" is composed of Americans for principal parts, filling in the balance with Australian talent.

I have not been here long enough to study Mr. Rickards' methods of doing business. But I expect an enjoyable engagement. Matinees are bad. Australians, like the English, don't care to attend them. We have two a week—Wednesday and Saturday in Melbourne. Poorly attended. There is space and seats enough in the top gallery here to accommodate a house like Tony Pastor's.

There are a few American actors who have been here. They roast the country and the management. So much so that many good American acts are afraid to come out. Consequently Mr. Rickards never hears of them. All I have to say is, show Mr. Rickards your goods, and if he books you don't be frightened. The trip is great, in a good boat. The climate (now winter) is like our spring.

The people, the surroundings, great. Living is reasonable. And if Harry Rickards and his patrons don't make you feel fine, when you quit, we make a bad mistake in sizing him up.

O. G. Seymour,
Of Seymour and Dupre.

tralia, except perhaps a proprietor resident there who percents people when signing them for an Asiatic circuit, Hong Kong, Tientsin, etc., extending to the Orpheum, Manila.

South African living is twice higher than Australian, and though all the gold on the Witwatersrand is not being paid for salaries, star attractions do well. The new Johannesburg house is a gem. Ada Reeve, Hyman's biggest attraction, is back

South America is now a good field, with sanitary conditions much better. At the opening city, Buenos Ayres, now over a million and the largest city south of the equator, Frank Brown with his Hippodrome and Rich. Seguin with his Casino are having a hot rivalry, from which the artists profit.

Shows of the Week - - - By Sime

THE DREAMLAND BURLESQUERS.

A dress rehearsal was given Wednesday evening at Miner's Eighth Avenue Theatre by Miner's Dreamland Burlesquers.

"Roseland" is the name of what is called by the program "a musical play in two acts," by Dave Marion, who personally directed the staging of the production.

"Roseland" started off well and kept up the pace until nearly the close, when a slump occurred. Some business and dialogue indulged in altered the impression created up to that moment. The same person who permitted this conceived the quarrelsome sextet in the opening, an original piece of business as far as known, well worked up to introduce the whole chorus. In this number the men should be literally mauled around the floor.

The plot of the play is airy, but sufficient. Harry Fox, a new comedian from the West, in a realistic Times Square setting, has the part of Oscar Firestein, made up to resemble Oscar Hammerstein. He merely resembles. With a German accent, Mr. Fox has a quiet method, good voice, and plenty of personality.

There are several changes of costume, the second especially being pretty, and the color scheme throughout has been excellently handled. The girls numbering fifteen are medium as to looks, while of singular uniformity in figure, with no heavyweights. In the "Spirit of '76" finale they appear in fleshings with short pantalets. It is the only approach to the time-honored tights.

Some ideas have been taken from "Seeing New York" and also "The Royal Chef," but that does not have any material bearing. There are four or five melodious numbers and some of the popular current selections could be substituted for the others. Mr. Marion closes the first part by reciting a verse of "Good-bye to Old Broadway," a sort of half-brother to "Take Me Back to Old New York," sung later. Marion is active all the time. In the olio, with the company behind him, Marion gives "East Side Life," a lively composition, with his hare-lip exhibition as a side issue. It becomes funny after a few moments. The stage is full of nondescript dresses and Marion has a good act.

Agnes Behler leads the women, looking very well excepting in one change to a dark-colored dress, and the Melnotte Sisters sing "Hannah from Louisiana" with spirit while the girls keep lively step behind them.

Fox and the sisters have a neat singing and dancing specialty between the acts, and the Bijou Comedy Trio also appear then. Their singing is at least superior to the comedy, which description doesn't expose either fully.

Lawrence and Thompson give a side-walk conversation during the second act. The Hebrew comedian of the pair is weak both in the specialty and the piece. Besides he has taken the parody on "The Grand Old Flag," written by Chas. J. Burkhardt.

With attention given to the two weak spots in the piece and making allowance for a dress rehearsal the Dreamland Burlesquers will likely become a standard show for comparison the coming season. A praiseworthy feature is the absence of

PASTOR'S.

As the vaudeville attraction of the week "The Big Show" (New Acts) at Pastor's gave a tone to the bill. Polly Holmes and Loa Durbyelle in a sketch and "The Little Girl From Nowhere" are under New Acts also.

Hoey and Lee proved prime favorites. The Pastorites liked the talk and parodies. The Livinos (Dolph and Susie) recorded a big hit in a hypnotic skit having bright lines, with rapid sketching following to the accompaniment of a patriotic song by Miss Levino. The sketcher, Mr. Levino, seems to have studied his subjects from illustrations or paintings, clinging closely to the originals, even to the embellishments. He does rapid work and secures likenesses readily recognized.

Dudley, Cheslyn and Burns sing well. The woman of the trio has an excellent "coon" number and the applause could be heard in the street. Ascott and Eddie are appearing without the child seen on their last appearance here, although a "company" was carried in the person of Louis Schwartz, the electrician of the theatre, almost an actor himself from many emergency appearances. Ascott, despite the humidity on Tuesday evening, gave his feature trick of head-springing, using his head instead of his hands for the floor balance. It is as dangerous acrobatic work as can be done with any degree of safety. Miss Eddie spoils a comely presence through being compelled to dress for contortions.

Bailey and Fickett in barrel jumping showed something new. One jumped to a barrel placed three-high, set on a table from which a somersault was turned to the floor. This was effective. Norah Kelly, "the Dublin girl," is back again. She will be held over for next week. Miss Kelly has changed her selections, still holding to the Irish songs, but of the latest date. Although the girl is sadly handicapped by her light voice she could help herself by singing only what was most suitable. The second number this week is an aid, bringing out her tones much clearer.

Morton, Temple and Morton still tell the "baby" joke and should be ashamed of it, but they are not, for it was told here at their last appearance. The boy of the trio is a good dancer, but there are two others in the act. The eruption with the mouth taken from Fred Bailey is still being used by him, and there is no change, although several are necessary.

The Three American Girls (Isabelle Hurd, her daughter and Marie Threse) were on early—too early, in fact. They would have done much better afterward. They did very well as it was. The act would be improved did they not imagine themselves singers.

Harry Minto with an assistant in magic opened the show.

"Pan-Handle Pete," of which James Harrigan, the tramp juggler, is the star, opened Thursday night last at Plainfield, N. J.

the slap-stick and rough Irish comedians. The show attempts to live up to the billing of "Roseland" as "A Musical Play." It nearly succeeds.

TWENTY-THIRD STREET.

The bill runs off nicely at Twenty-third Street this week, barring a poor arrangement following the intermission.

Rooney and Bent open the second half in the last week of their present sketch "Make Yourself at Home." As an example of what may be expected in the dressing department of the new act they will hereafter use, Marion Bent wore a handsome white satin gown on Monday evening. It was particularly becoming, even though Miss Bent is always a charming picture on the stage. Both she and Mr. Rooney resemble just two "kids" playing about, and this is almost as attractive as Pat's dancing. In a poor position they are easily the hit of the bill downtown.

Julie Ring with G. Roland Sargeant in the comedy sketch "A Quiet Life" followed Rooney and Bent, having to endure precisely the same stage setting. "A Quiet Life" pleased the audience. There are many bright line in it. Miss Ring plays well, as does Mr. Sargeant also, although the latter dropped off in force at times. Of tall build Mr. Sargeant could dress to better advantage than he does.

Eddie Girard and Jessie Gardner have the farcical sketch "Dooley and the Diamond." It is not new, but to the lover of the Celtic character it remains not the sketch but the enjoyable performance of Mr. Girard's.

Murray Carson and Esme Beringer supplied the novelty on the bill with "The Point of the Sword" (New Acts) and Harry Davenport in a monologue appeared of the house for the first time. Mr. Davenport is playing over the territory travelled by Melville Ellis, giving the same song recitation. In a clerical garb Davenport again recites, and possibly indulged in a few "character studies" as the program stated. He does not remain on the stage long and has evidently not prepared himself for an encore. That at least is an admission that he has placed his vaudeville offering at its correct value.

Clifford and Burke in blackface are following closely the colored teams of Williams and Walker and Avery and Hart. A single imitation of Williams singing "Nobody" has often been given by a white. But this is the first instance where the entire act was copied.

Two men and a like number of women compose the Everett Four, an acrobatic quartet with an extraordinary heavy woman for a contortionist. They work well and make a good closing number, while Gates and Nelson on revolving globes who opened the show do not receive that distinctive adjective.

The Les Durand Trio sing well together with all voices of about the same quality. There is little attempt at comedy, but the men appear so much more at ease when in costume that only character selections should be given.

Julius Tennen was booked to play both the Alhambra Theatre and Hammerstein's the week of August 27, but has been compelled to cancel the engagements as he opens with Charles Frohman's production of "The Judge and the Jury" at Wallack's Theatre September 1.

MUSICAL UNION WOULDN'T PLAY.

A baseball is the cause of the breach between the Musical Union and the members of the Victoria Baseball Club, composed of Hammerstein's employees. Harry Mock, who is the directing genius of the Victorias, modestly asserts that it is the best amateur ball nine in New York.

A few persons in the Musical Union think they can play other things than instruments, and just as well if not better. Nine of the versatile players grouped themselves for a picture. They had real baseball suits on and the picture came out good. "We're a baseball nine," said a fellow named Smith, "and I'm the captain."

Captain Smith heard something about other nines around town, including the Geo. Cohan and Luna Park clubs shirking a game with the Victorias. Forthwith Smith issued a challenge.

The game was to have been played on the American League grounds a week ago. About 600 people journeyed up there to see the exhibition, but Captain Smith heard that Betts and Conroy were to be the battery for the Victorias. Betts is special officer in the house with a baseball "rep."

The "Vics" were accused of having inserted "ringers" and the Musical Union Baseball Nine walked off the grounds. Harry Mock figured up the expense and found he was short \$50, without a victory.

He is bemoaning the fate that prevents his nine from playing a game. They practice on the Victoria Theatre roof, but the excitement of a battle is missed. Mr. Mock says he will give one-half of the amount won to anyone who can induce a nine to play, the Musical Union baseball club preferred.

THE GREAT LAFAYETTE'S TROUBLES

The engagement of The Great Lafayette at Morrison's Theatre, Rockaway Beach, last week was fraught with disagreeable incidents. Lafayette gave his performance in two parts, the concluding one being "The Lion's Bride," in which a roaring raging lion (when inspired) is in evidence.

The resident of the jungle faltered at the matinee, and even in the evening after he had been interviewed in a forceful manner Mr. Lion declined to wave the white flag. As "The Lion's Bride" closed the show, and without the lion going through his part properly at the finale there was nothing to induce the audience to wait excepting to discover how long it would require Lafayette to persuade the King of Beasts that he should go to work, there was a flowing stream of humanity "walking out" on the act.

Patsy Morrison, the house manager, told Lafayette that the peculiarities of the animal on Saturday would cost him an empty house on Sunday. Mr. Morrison's prophecy duly appeared.

After the performance Sunday evening, which is payment time, Morrison informed Lafayette that, while he figured his loss much larger, there would have to be a reduction of \$300 from Lafayette's weekly salary of \$1,500. The salary receiver objected, but it was the deduction or a lawsuit and Lafayette accepted the lesser evil, signing a receipt in full, which hurt the most.

Shows of the Week - By Rush

BRIGHTON BEACH.

Valerie Bergere and company are the headliners at the Brighton Beach Music Hall this week, presenting the farcical sketch "Jimmie's Experiment." If Miss Bergere were not the clever artiste she is the occasion would be doleful indeed. The one-act playlet by Roy Fairchild is a poor piece of carpenter work which is enlivened only by the charming presence of Miss Bergere. The story is unconvincing and impossible and the most inspired labors of the cleverest comedienne could not make it otherwise. Miss Bergere's "Mme. Butterfly" is remembered with delight. The exquisite playlet was suited to her with a degree of nicety and she should realize that her bent is along more serious lines than those on which "Jimmie's Experiment" is drawn. It was in the only scene of the sketch that got at all away from the farcical that Miss Bergere was seen at her best.

James J. Morton was liked in a line of talk that is the best he has had in some time. Morton always takes advantage of time and place and his talk shifts around so much and often as to give color to the suspicion that a good deal of it is extempore. He got away well this week with some really funny stuff about the Valerie Bergere act, and worked in a point or two on the popular subject of B. R. T. assault and battery. Morton has a method of his own, brightness and originality of text, which with a unique personality and skill in grasping the temper of his audiences place him high in his own class.

O'Brien and Havel, the firm name under which Tom O'Brien and Effie Lawrence are working, was popular with the matinee audiences. O'Brien's bubbling fun may be depended upon to score almost anywhere and his grotesque tumbling never fails to please the children. There is not a little catchy novelty about the sketch "Ticks and Clicks," and Miss Lawrence makes a capital foil to O'Brien's eccentric role.

Marion Garson, who was seen a week or so ago at the Twenty-third Street, does very well here. Her singing act remains unchanged. Emerson and Bolieu got away with a comedy juggling act in good shape at the opening of the bill.

Lasky & Rolfe's "Colonial Septet" lost much of its attractiveness at the matinee from the fact that it was given as a straight musical act without the scenic investiture that adds so much to it. The reason for the elimination of all the usual incidentals to the septet's music was not clear unless the difficulty of controlling the lights in the afternoon made this necessary. The act shows no changes.

Sam Elton made Brooklyn and East New York laugh as well as the Shah. The children, of whom there were hordes at the afternoon performances, got more fun from his tumbling and clowning than anything else on the bill.

The Three Leviers, an acrobatic trio working on the parallel wires, are under New Acts.

Oscar Hammerstein says that his scheme for the erection of a new vaudeville house in Philadelphia is still brewing. He has been too busy of late with his opera enterprise to give it the attention it warrants.

HENDERSON'S.

A perfect orgy of "break-ins" and "try-outs" is going on at the Coney Island music hall this week. Seven of the fourteen acts are new to this vicinity. The list runs: Galliani Trio, grand opera singers; Hallen and Hayes, dancing and singing comedians; Max Witt's "Four Singing Colleens;" Marzella and Bartholdi's cockatoos; Ollivati Troubadours, musical offering; Gourley, Keenan and Gourley, acrobatic and singing act, and Annette Carver, equestrienne, all under New Acts.

The Leffel Trio, the acrobatic act that held forth on the New York Roof a week ago, was billed, but the illness of one of the members forced the act to cancel. Their place was taken by the Maxsmith Duo, two men working on ladders.

The Musical Spillers have an early place. The act is made up of three colored men. They open with the saxophones, giving a fair number, going to the xylophones with a change. A solo by the straight man at the piano was not very good. They close in "one" with a lot of clowning. The act lacks a comedian. There is little effective comedy in the early part, and when the three finally get to the clowning it is overdone.

If Redford and Winchester could keep up the pace for comedy that is set by the comedian's entrance they would have an excellent laughing act. The comedian in a good tramp makeup comes on in a boat, tooting an automobile horn. He does some fair burlesque juggling of the familiar sort after this. The straight man contributed a good specialty in juggling six balls, and the pair got along nicely with the Henderson patrons, but the act began better than it ended.

The Five Romanos hold over for the second week. The acrobatic dancing act is well done throughout, the work of the tiny girl being good at all times for applause. The heaviest woman is losing flesh in the warm weather and does more to hold up her end of the dancing than formerly.

Anna Chandler, on the other hand, is becoming more and more buxom. Her singing numbers are well enough when she remains in her own proper person, but there was little enough to suggest the originals in her impersonations of Fay Templeton et al.

Marion and Pearl dance, sing and upon occasion do acrobatics. The comedy man has a good point or two, but the act as a whole does not particularly stand out.

The Maxsmith Duo have some good work on the ladders, work smoothly and dress neatly, although the colors of the costumes sometimes are not too well chosen for combination of shades. The throwing of clubs was a showy trick and won applause, but the cakewalk had not enough of it to be effective.

The Trans-Atlantic Four make up a quartet of good voices. With one comedian, who does not overreach in his burlesque, the act is one of balance.

The Shuberts are after Tony Pearl. Also Mr. Pearl's harp. Pearl says he can make more money by attending to business in his Seventh avenue restaurant, where he has a roof garden on the second floor fire escape.

KEITH'S.

Anyone could have figured out in advance with a good deal of accuracy what would happen when Fred Karno's "Mumming Birds" played the Union Square Theatre. The English organization is keyed in just the comedy style the Keith audience likes and they were received accordingly.

The musical routine of the Quaker City Quartet has been considerably changed and revised. The act is improved in several other respects and is up to date.

Georgia Gardner and Joseph Maddern did well with the farcical sketch "Too Many Darlings." The plot is built on the familiar base of a family misunderstanding, but in its development there is not a little novelty and both principals handle their parts with skill.

Jordan and Harvey, just returned from England, have a Hebrew dialect turn that gets away from the conventional. The talk is bright and with few exceptions new.

The two women of the Musical Avolos have striking new gowns of an intense shade of cerise verging on the red. The color is not well chosen. The girls are unusually pretty and their appearance is the feature of the act. The man on the left (from the front) is quite the best xylophone expert to be seen hereabouts.

Young and Devoie have a real novelty in their dancing. The specialty would be worth while as a straight dancing act, but Frank C. Young enriches it with a unique twist of quiet comedy. Both work entirely in soft shoes and have several odd new steps. The girl is a dainty little broiler and made friends quickly.

Donat Bedini and his dog "Jim" got along nicely. The act is a short one, but the tricks are well done and entertaining. The acrobatic stunts of the dog are out of the ordinary and the little animal goes through his work without coaching or delay.

Carl Cooke was much better in his own proper person than when he essayed imitations. He tried to look and act like Ernest Hogan, but careful scrutiny failed to show a tone or mannerism that did not rightfully belong to Carl Cooke. As a blackface monologist he did fairly well and should stick to this line of work.

Austin Walsh has an excellent idea for a novelty act, but should get some one else to work it for him. He makes a poor talker, stumbling frequently in delivering his lines. He could have a better lot of talk. Some of the jokes were far from being new and the rest for the most part ran to punning. Material with some real humor in it would make his act a valuable one.

Marshall and Lorraine did not begin to get the laughs until pretty well along in their act, when the man changed. The early part was very dull. The woman fills in the time for her partner's change with a specialty as a tough girl.

Brooks and Vedder and the Melnotte-LaNole Trio with Elsie Boehm (New Acts) also appeared.

John Rice, of Rice and Cohen, has two strings to his bow. He is preparing two new sketches for next season while the pair are at their summer home, Stannard Beach, Conn.

METROPOLIS ROOF.

This week's bill is extraordinarily light in comedy, only two laughing numbers being provided where the class of patronage would suggest the advisability of employing a much larger proportion of this sort of entertainment. Murphy and Willard, about whose comedy there could be no possible misunderstanding, were in the second half. The clowning was laid on generously, but most of it was genuinely funny. Some ridiculous business with "prop" doughnuts won the laughs, but a lot of the talk in the burlesque skit failed: It was brightly written, but ran to boresome lengths. A long lecture anent the word "skidoo" that must have filled two pages of manuscript without a paragraph break was an example. The act opens poorly. Being a talking sketch it was unfitted for roof purposes.

Henri French put a rather quiet finish to the show. The program announces him as a "mimic actor," which was probably not meant to convey the inference that he is not a real one, inasmuch as he is given the headline position. French has lopped off all of the diversified specialties that formerly enriched his offering until nothing remains but a fair copy of others' impersonations of musical composers. French lacks finish and detail, but it was made fairly entertaining.

Howard and Howard keep close to the old talk. They have switched their songs about a bit and added a joke that has a good topical bearing on the B. R. T. riots.

Eleanor Henry was billed, but her place was taken by Miss Bassini, apparently a young Italian. There was nothing particularly striking about her straight numbers to lift her out of the mass of parlor entertainers who "try-out" for vaudeville. The closing selection, a vocal imitation of a violin, after Edith Helena's origination, was better suited and was liked.

The Bradfords (colored) opened the bill. They keep within the colored character in the singing and dancing and so pleased. The woman's costume, however, would be the better for being renovated.

The Holdsworths do well in the banjo duet and the man has several acceptable dances. The singing is not good and the final song poorly chosen.

Miles and Ricards have a dressy singing offering resembling in general appearance that of Gould and Suratt. They are well named "The Fashion-Plate Duo," the woman especially being lavishly gowned. The singing is far and away above the average, but the talk has some flat places in it.

Harry Burgoyne did exceedingly well with his coster songs. Miller and Hunter did not appear, their place being taken by Murphy and Willard. They may have rebelled at the billing describing them as "The Fob and The Slob," a neat and tasteful caption line, giving wide range for caustic remark.

The published statement that Louise Dresser was not in love with her allotted part in the forthcoming Lew Fields production grieved for a moment that charming young person. Miss Dresser in her fetching modest manner replies by saying she trusts she will prove as satisfactory to the part as the part is satisfactory to her.

EVERYBODY JOINS IN THE CHORUS OF "TAKE ME ON THE ROLLERS"

That's the kind of
a song it is

PUBLISHED BY
LEO FEIST—NEW YORK

SUMMER PARKS

Bush and Elliott, the comedy acrobatic team, were compelled to cancel two of three weeks of Keith park time in this State owing to the illness of Miss Elliott.

An attraction like the one described was introduced in Asbury Park, N. J., not less than ten years ago. It was operated for several seasons but finally given up.

Wonderland Park Company at Toledo has been incorporated with a capital stock of \$100,000. The incorporators are Z. Z. Brandon, L. J. Brandon, James L. Glass, Walter J. Beeley and E. L. Reed.

Lake Cliff, recently opened in Dallas, Tex., is claimed to be the finest park in the Southwest. It has nearly fifty thousand lights scattered over the grounds. At night the crowds average ten thousand on week days and about twenty thousand on Sunday.

The White City Company at Dayton, Ohio, was incorporated this week. The capital stock is placed at \$200,000. The incorporators are given as Frank E. Van Werner, J. S. Gunchen, Albert Patterson, Eli Rowles and Wilbur A. Green.

Beginning about the first of October Ingersoll & Hopkins will lay preparatory plans for an aggressive campaign for business in the middle West. About that time they will open a branch office in Chicago with the idea of placing in command a man who can extend the operations of the concern in that territory.

Miss Millie Floriana, who does a lion taming act with the Gaskill Wild Animal Show, has quit, and for no other reason than that her wages were not paid. Not only did she withdraw her valuable self from the show but had the wild animals held up in Indianapolis. The trainer says that while it may not be quite true, as the three-sheet announces to the rural population, that she takes her life in her hands every time she faces the raging lion, at the same time, when she gets nothing for it, what's the use of facing the raging beasts at all.

Luna Park at Schenectady has proven a big success this year and undoubtedly a rustic theatre where vaudeville will be presented will be erected for next season. Twenty-five thousand dollars all told will be spent upon improvements.

The Breinig Construction Company of Terre Haute will build a new amusement park in Vincennes, Ind., at the close of the present season. The street railway company of Vincennes will be interested and the park will be on the Breinig circuit next summer. It is expected that the Breinig company, which now operates five parks, will have at least that many more added to its string in the middle West next season.

CORRESPONDENCE

MINER'S "BOHEMIANS."

Cincinnati, O., Aug. 14.
Hit the gong, blow the horn, blf the drum and shoot the pistol. The Big Scream started the ball rolling on Saturday night in this quiet German burg, and the consensus of opinion is that the Big Scream is now even more, it is a Big Howl. Friends, enemies, knockers and boosters, I am giving it to you straight, "The Bohemians" are this season just one hundred per cent stronger than last season, and about the best show that Tom Miner ever put on the road. The olio is a corker. Now, on the level we are a formidable organization for a burlesque show, and the flush leaves them all saying as they say goodbye. Now allow me to lay a word about the chorus. I don't advertise to carry twenty-two; I carry sixteen of the very best singers and dancers. The show is an unqualified success, so much for that.

The Big Scream was given a rousing welcome here in town and it seems like a holiday. Andy Gardner has as much fun as the boys by the time he gets up in the morning there is a half a dozen waiting to see how he feels "to-day." Andy is in right in Cincinnati. Billy Spencer is little, but you can't keep track of him, as everybody is chasing "Grogan," as he is familiarly known. Joe Barton, the "Silly Kid," has surprised even himself, for he is appearing in the morning and an idea strikes him in the face he first takes a glass of beer and sits down to think it over.

I am laughing up my sleeve when I think of the many companies now rehearsing in New York and anxious for their opening night. I am beyond that stage and am glad of it. In two weeks Tom Miner and I put on two rattling burlesques, and staged the race track scene and Andy Gardner's act, that's going some, isn't it? Why shouldn't we feel happy, and Tom has costumed the show as he never has before. Watch us cop out the "filthy" this season.

I will have to cease this hilarity; close up thine ears and now retire to peaceful slumber as somebody is striking the clock twelve times.

Roars and Shouts,
THE BIG SCREAM (Barney Gerard).

CHICAGO, ILL.

By Frank Wiesberg.

Variety's Chicago Office,
79 S. Clark street.

MAJESTIC (Wm. Newkirk, mgr. for Kohl & Castle).—Most of those below the eighth number of the hit have appeared at the Olympic recently. George Evans is the topliner. This is his first appearance here in vaudeville in two years. His bundle of jokes and parodies are the best heard in a long time and the audience could not get enough of the topical talk. Marie Walnwright and Frank Sheridan present "Our Baby," which is very talky, slow in action, draggy and shortcoming in interest. Miss Walnwright has too much ability as an actress to waste her talents on a thing so uninteresting and stupid as this. Smith and Campbell are equipped with a lot of good material. The Oliviers, two women and a man, waste a lot of unnecessary time in their musical act. The audience is given fragments of the music. They pause too frequently while playing and lose all the good effects. The opening selection with horns and the "Semiramide" number with the xylophones are best played, but the tuning of one of the latter instruments is necessary. Mr. and Mrs. Alfred Keley present "A Tale of a Turkey," which contains many bright lines, amusing situations and is well acted. Jane Courthop and Chas. Forrester are entertaining in a farce entitled "A Fisherman's Luck." It made a favorable impression. The Stein-Eretto Family gave sensational hand balancing and acrobatic feats, and Eckhoff and Gordon have a comedy musical act, which is replete with consistent comedy of the laugh-producing kind and agreeable music of the encore variety. Bernice and boy, consisting of a woman who looks good and sings well and a young chap with an excellent voice, have a good singing act. Juggling Neola shows nothing out of the ordinary style of juggling. Claus and Radcliffe in "Key's Reception" have a good quality of refined humor singing and dancing. Radcliffe is a good eccentric dancer and the act is

much better than when presented at the Olympic two weeks ago. Maud Delmar in blackface sings con songs in a tame manner and the most notable thing about her act is that she does not remove her glove to show her color. Jack Miller, monolog and parodist, also appears.

OLYMPIC (Abe Jacob, mgr. for Kohl & Castle).—Protean sketches are now beginning to introduce themselves to the Chicago public and when the regular season opens in a few weeks we may witness the series of character playlets floating in vaudeville. This week we have Margaret Wycherly and a company in a piece entitled "In Self-Defense." It is very similar to the one presented by Mr. Courtleigh and also deals with crime and police. Miss Wycherly plays six distinct parts and makes the changes rapidly. The portrayal is wonderfully correct both in makeup and manner of speech, but it remained for the final scene to intensify and convince the audience of Miss Wycherly's versatile talents. The act made a good impression and would have scored heavily had the audience been large. The juggling of Selma Braatz, a young girl, is remarkable. The Three Leightons present their "One-Night Stand in Minstrelsy," an entertaining skit with songs and dances. Rae and Brose in "A Woman of Few Words" have a fairly good quantity of humor and the matrimonial wrangle brought many laughs, although too long drawn. The Bowery Newsboys' Quartet can sing harmoniously and some of the comedy intermingled is diverting. The dancing horse introduced by Helen Girard proved interesting and entertaining. Aurie Dogwell opens her singing in a college attire and no rectoriousness for wearing that outfit. She is unimpeachable and her voice, which appears to have been neglected, is used to the applause extent in a medley of Southern and patriotic melodies similar to those originally brought out by Maude Courtney. Robertson's dogs show good training. Millard Brothers are good dancers and expert handists. They should add something more modern for the opening than the stereotyped song and dance. Ingersoll and Stark have a vocal and instrumental act. The woman sang "Dear Heart," utterly impossible with her voice, which is crude and devoid of expression. She is a good pianist. The man of the team is a fairly good singer. The show has the largest quantity of old jokes ever exploited by any one team in vaudeville. The woman is a good "feeder." The methods employed by the man are of the rough and noisy kind and he depends a great deal on his clothes to create laughter. Morris Jones, blackface comedian, has a familiar line of talk and is at his best in extemporaneous singing. Cole and Clemens present "My Uncle's Visit," amusing and well acted.

TROCADEIRO (L. M. Welogarden, mgr.).—As the regular season draws near stock presentations are beginning to wane in merit and attractiveness. The only title given the burlesque press by Mr. Welogarden's company is "The Vassar Girls." With an oriental song as the leading number and a mixture of the familiar happy-go-lucky comedy interpolated between chorus ensembles the piece might be called anything but "Vassar." A burlesque on the navy scene from "It Happened in Nardland," with Nat Fields and Nat S. Jerome, is thoroughly enjoyed in the olio, a rather antiquated "rube" act is offered by Dalton and Boyle. The singing and dancing, excepting the laughing song introduced by the man, is hardly up to the average. The De Loss Sisters do a little singing, dancing and mandolin playing. The Three Walsers are good acrobats and head-to-head balancers. Walter McFarland in illustrated songs received a good amount of applause. He has a splendid tenor voice.

COZY (Robert T. Motts, mgr.).—This cozy little theatre is doing good business with the colored stock company and good olio numbers. The company presents a farce entitled "My Nephew's Wife," with vaudeville between the acts.

WHITE CITY (Paul D. Howse, mgr.).—Never in the history of summer amusements in Chicago have the crowds been so large. In consequence of their liberal patronage of the various concessions along either side of the walks the concessions are in high glee and will look back to this summer as one of the most lucrative in years. The Knaben Kapelle Hungarian Band has been engaged for two weeks. The free hippodrome has for its chief attraction Miller's elephants. Jewell's Manikins exhibit every half hour. Trip to Mars and Fire show are among the leading features. Manager Kerry C. Meagher is provided with a good vaudeville bill in the theatre. Those appearing are: Suzaral and Razall, comedy sketch; Virginia Proctor, violinist; La Verge and Marsden, singers and dancers; Van der Koors, magicians, and Peter J. Smith in illustrated songs.

SANS SOUFI PARK (Leonard H. Wolf, mgr.).—This favorite resort, heralded by Franc Woodward as the coolest spot in the city, is not only that, but inviting and enjoyable with its natural surroundings and diversified attractions distributed everywhere. The park is having a most successful season under the present management.

RIVERVIEW PARK (Wm. M. Johnson, mgr.).

The Chas. K. Harris Courier

Devoted to the interests of Songs and Singers.

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CHAS. K. HARRIS, 31 W. 51st St., N. Y.
(Meyer Cohen, Mgr.)

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"The Time, the Place and the Girl," by Jos. E. Howard, Will M. Hough and Frank B. Adams, presented by Mr. Mort H. Singer of the La Salle Theatre, Chicago, Ill., and of the La Salle Theatre Co., had its premier performance at the Alhambra Theatre, Milwaukee, Wis., August 11th, to one of the largest and most enthusiastic audiences ever assembled at that theatre. The performance was an unqualified success, each song a distinct hit, and both press and public were emphatic in their approval and declared it as good if not better than Chicago's last year's big musical success, "The Umpire." The above gen-

tleman are also the writers of the following well known musical comedy successes: "The Land of Nod," now playing at the Chicago Opera House; "His Highness the Bey," "The Isle of Bong Bong" and the celebrated musical success of last season, "The Umpire." Among the big song hits of "The Time, the Place and the Girl" are: "I Don't Like Your Family," "Thursday Is My Jonah Day," "Symptoms," "Blow the Smoke Away," "The Wanling Honeymoon," "First and Only," "Dixie, I Love You," "It's a Lonesome Tonight," "The Guy That Can Hand You a Laugh" and "Don't You Tell" (duet).

"The Last Days of Pompeii." Pains spectacle, continues. Herold and his band of fifty capable musicians are installed in the concert pavilion. Preparations are being made by Manager Johnson for a Mardi Gras festival which will be an elaborate affair and the only one to be given in this city.

CLINTON. The ski-riding exhibitions of Carl Howelson proved a good drawing card. Elter, the mermaid, gives her aquatic exhibitions. Pozzi's band and many side attractions divert the west side populace.

RAVINIA PARK (John J. Murdock, mgr.).—The Theodore Thomas orchestra under the baton of Frederick Stock presents an exceedingly fine and varied program, consisting mostly of classic numbers but of a lighter vein than usually given by this noted organization.

COLISEUM (Stewart Spaulding, mgr.).—This is the seventh week of Ellery's band. The engagement has been most successful.

NOTES.—Timothy, Conn and Corinne have decided not to stay in vaudeville the coming season and signed with the Empire Burlesque show.

May Howard is considering an offer from a London manager to appear in pantomime next season. Miss Howard left for New York and if she does not accept the London proposition will in all probability re-enter vaudeville alone.

L. L. Barbour, the vaudeville agent, is in no way connected with the Amusement Booking Association.

Nat S. Jerome closed with the Trocadero Stock Company and left for New York to join Fred Lawlis' "Big Show."

Smith and Campbell manifest much interest in the success of the Comedy Club and have secured six new applications for membership in that organization. They expect to enroll fifty new names to the growing list in the next few weeks.

Ben Welch spent a whole week in this city. He opens at the Orpheum, Minneapolis, next week and then goes to San Francisco, playing the Orpheum Circuit. While here he purchased a perfectly formed simian which he will use in his act.

A musicians' strike which if carried out would have affected exclusively and simultaneously the Majestic, the Olympic and Chicago Opera House, was averted just in time to prevent any inconveniences at these playhouses. The president of the union avers that the compositions of Beethoven and Wagner are no better than popular music when it comes to paying an orchestra which plays them, and that \$25 a week is not too much for the men. The management claims that the demand is far beyond the expense list and no more than that amount is paid in the regular theatres.

Dacre and her Candy Boy play their first vaudeville engagement at Fort Wayne, Ind., next week. Miss Dacre has written two songs and Will Rosster will publish them.

Mr. and Mrs. Alfred Keley are rehearsing a new sketch entitled "Sister Mary from Tipperary" for the coming season.

Ruth White, who appeared here recently in a girl act, has given up the idea and will return to musical comedy next season under the management of W. P. Cullen.

Jane Courtlope and Charles Forrester will try out a new sketch from the pen of a Chicago newspaper man.

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PUBLISHED BY
LEO FEIST—NEW YORK

After scoring a success on its presentation recently at the Majestic and Olympic theatres in Chicago Ben M. Jerome's latest musical offering "Thebe" is to receive its initial New York hearing the week of September 3 at the Keith-Proctor Twenty-third Street Theatre, after playing in Cleveland and Pittsburgh. The act is a complete novelty and seems destined to set a fashion in vaudeville offerings as did "Florodora" in musical comedy styles. Two more acts of a similar type which bear the tentative titles of "The Athletic Girls" and "Little Elks," respectively, are being prepared for early production.

PHILADELPHIA, PA.

By Geo. M. Young ("Kinks").
KEITH'S (H. T. Jordan, mgr.).—For its entertaining quality the current bill has not been surpassed by any the Keith management has offered in many weeks and there was a decided increase in the business. Minnie Dupree in the sketch "When the Earthquake Came" made a strong impression on her first visit to this house, although her offering is hardly above the mediocre. At times the star approaches the real dramatic climax and in most of this she reached above her limit. Much of the story is beyond even the stretch of imagination, but there is some good in it and Miss Dupree is clever enough to get away with it in fair style. An athletic hit was scored by the Zingari Troupe in "Gypsy Life." The act has two or three new members with it and although handicapped by this newness it moved along smoothly after the opening night and was accorded hearty applause all week. Dora Ronca scored with her violin playing. Miss Ronca is a recruit from burlesque, having been a "shape" feature with Al Reeves' "Beauty Show" last season. Bertha Davis, who was with Richard Carle in "The Tenderfoot," sang pleasantly and Alexander Bevan, the basso, was acceptable in the role of the leading gypsy. The act is beautifully staged. Morrow and Schellberg were newcomers who made good. Morrow won instant success with his laughing song and the finish with "Cheerful" was liberally endorsed. Carson and Willard proved the most entertaining pair of German comedians seen here in an age. Their "Friedrich Finance" was one continuous roar. This act gives ample evidence of what can be accomplished by clever construction. Barney Fagan and Henrietta Byron, while not new here, were warmly welcomed. Lee Harrison pleased with his songs and stories. His new Cuban song met with instant favor. The Ellis-Novlan Trio came just before the pictures and held the attention of the audience. They work hard and deserved it. The Piccolo Midgots received their share of the applause. Josie Allen with imitations of prominent stage characters did well on her first visit here. The shop-girl imitation caused much amusement. Marion and Deane in a sketch; Ben Rayer in a comedy bicycle act which was fair; Malverne and Thomas in an ordinary sister act; Billy Broad in a rather weak singing and dancing act, and the pictures made up a bill of more than usual strength.

NOTES.—The Bijou is closed this week, opening the regular wheel season next week with the Williams' "Ideals" as the attraction.—The Lyceum is continuing with the stock burlesque, which will run until the regular season opens.—Gorman's Minstrels will be the opening attraction at the Grand Opera House to-night.—Dunmore's Minstrels open the season with a matinee on 25. Troupe includes Hughie Dougherty, Vic Richards, Charles Turner, Jerry Cunningham, Fox and Ward, John E. Murphy, James McCool, Joseph F. Horitz, J. M. Kane, E. M. McGoldrick, R. P. Lilly and his orchestra will furnish the music and Frank Dumont will be at the helm as of yore.—Elias and Koenig have completed the improvements to the Casino for the coming season, which opens 25 with the "New York Stars" as the offering.

PITTSBURG, PA.

By James T. Tyndall.
Variety's Pittsburgh Office,
309 4th Ave., Room 207.
ACADEMY OF MUSIC (Harry W. Williams, Jr., mgr.).—Campbell and Drew's "Colonial

Belles" company is packing the house, this organization being very popular here. The usual Monday matinee was given, the baggage car having gone astray, the show opening in the evening. That prime local favorite Charlie Robinson is the life of the party and the support entirely adequate. Two snappy skits are given and the olio is up to the mark. The opening burlesque entitled "Down on the Baby Farm" was written by Robinson and Max C. Woodward. The closing sketch, "Coke's Count," was also concocted by Mr. Robinson. Both farces are full of rapid action, songs, dances and specialties. Aside from the chief funmaker, L. A. Lawrence, Billy Cook, Frank Milton, George Edwards, Goff Phillips, Marie Richmond, Rose Carlin, Lou de Long and Lillie de Long contribute their full share of merriment in the sketches, while the chorus of good-looking and shapely young women sing and dance well. In the olio Rose Carlin, singing comedienne, renders some pleasing songs; Lawrence, Edwards and Marie Richmond appear in a rather elaborate muck-raking parody entitled "A Trip to the Jungle"; Robinson makes usual hit in his character comedy sketch and monologue act; Frank Milton and the De Long Sisters give "The Constable" and Charles Falk does well in illustrated songs. The two skits and the olio are well staged and the costuming rich and attractive.

THE GRAND will reopen its season next Monday. The most important feature will be the final appearance in Pittsburgh of Morli's famous French band.

LUNA PARK (Fred Ingersoll, mgr.).—The Herzog-Camaras Sisters is the free attraction in a fine exhibition of head and hand balancing. The Casino vaudeville bill is about the best yet presented. It is headed by Murray, Clayton and Drew, operatic travesty artists, whose music and comedy are appreciated. Lillian Maynard, "The Girl of the Song"; Ethel Vane, an acrobatic sombrette; Jack Williams, wooden shoe dancer, and the Great Frederick, high wire, complete the bill and all score hits. The Bess' of the Balm Band remain over from last week. Next month will be known as Carnival month and a Kiraifly ballet will be the feature. The ballet will be recruited from Pittsburgh and over 120 of the girls are now rehearsing.

DREAM CITY (Stanley C. Vickers, mgr.).—Holcombe's Pittsburgh Band has been engaged for the balance of the season. This local organization is exceedingly popular and the original conception of Director Holcombe are attracting attention. Wincherman's bears and the hold over from last week. The Temple of Music has been remodelled and a juvenile entertainment is being given. The hits are credited to Nancie Mabel Neely, in imitations, and Roy Bennett, a little dancer of considerable ability. There are now almost fifty attractions along the "Great White Way," as the boardwalk is termed.

WEST VIEW PARK (Allan Maynard, mgr.).—Hartz and his band offer the concert attraction. The soloists are Leon L. Handzik, cornetist; Cyrus Baker, euphonium soloist, and George Smythe, xylophone. PITTSBURG TRACTION PARKS (A. S. McSwigan, mgr.).—KENNEYWOOD PARK: "The Great Western Hold-Up" is still the star attraction. A pony express ride has been added, and Manager McSwigan is still on the lookout for additional "Wild West" atmosphere.—OAKWOOD PARK: Billy Johnson and his Crole Belles are presenting the musical comedy "Going Home." Aside from the musical features the place contains amusing situations and several pretty dances.—SOUTHERN PARK: Bruce and Dagnae introduce an attractive musical specialty; Howard and Linden have humorous German sketch and Short and Shorty make a hit in an eccentric comedy specialty. Seeback does some skilful bag punching.

ALBANY, N. Y.

PROCTOR'S (Howard Graham, res. mgr.).—Week 13: Nicholson and Morton created much laughter with their wit and humor; Klein, Ott Brothers and Nicholson, instrumentalists, well received; Happy Jack Gardner, blackface comedian, good; the hand balancing of the Three Deltons was above the ordinary; Fitzgerald and Gilday, conversationalists, good; Rado and Bertman in character changes, singing and dancing, fair; Alpha Trio of Look look kept the attention of the audience.—ELECTRIC PARK (Mr. Williams, mgr.).—Week 13: Alfreno, high wire walker, clever; Mr. and Mrs. Nell Littlefield in "Down on Brook Farm," well received; Irene Lee and her "Kandy Kids" kept the audience in good humor; Prof. Burton's dogs, good; Eckel and Warner, German comedians, very good; Geo. W. Hussey, ventriloquist, quite entertaining.

MARTEL.

APPLETON, WIS.

BIJOU (Chester Scott, mgr.).—Last half week of 7: Mine. Allene, juggler, pleased; Mattie Vickers, German comedienne, good; Jerome and White-side in clever sister act, Miss Jerome's dancing was very good; Alice Taylor, illustrated songs, received half week.—Week 13: Fisher, the contortionist, leads a strong bill, including Chester and company, dramatic sketch, very good. Musical Gerald, pleased; Alice Saylor, illustrated songs. GEORGE KOHLER.

ALTOONA, PA.

PARK THEATRE. Lakemont (L. T. Shannon, mgr.).—Week 13 bill opens with Laura Davis, singer, who pleased the crowd. Fennel and Tyson, novelty singing and dancing act, well received. J. J. Aldrich Libby and Katherine Trayer in a comedy sketch received liberal applause; Evan Evan, singing comedian, very good; Wolf Brothers, billiard table comiques, excellent; Alvin Brothers in a comedy bar act as free attraction outside theatre, popular. Coming next week: Horace Vinton and Edna Clayton, The Lovetts, Patsy Doyle, James and Bonnie Farley, Joanne Edwards.—NOTES.—Wolf Brothers leave next week for New York City and will sail 23 for Mexico, where they will join Cleo Ricardo Bell for an indefinite run. A charter was granted to Altoona Local No. 130, I. A. T. S. E., all members being initiated 4. C. G. C.

ATLANTA, GA.

CASINO (H. L. De Give, mgr.).—The usual crowded house greeted a short but splendid bill opening night. Week 13: M. L. Launa, physical culture, good; Cartmell and Reed, comedy sketch, well received; Morril and Morris, eccentrics, clever gymnasts; Jacobs' dogs, one of the best canine acts ever here; Elinore Sisters made a big hit. BRUX.

BALTIMORE, MD.

ELECTRIC PARK (Schanberger & Irvin, mgrs.).—Week 13: Roberta Keene and her Soldier Boys in "Visions of Home" were well received; Katie Rooney, comedienne and dancer, strong number; The Four Melvins, acrobats, pleased; Grace Childers and dog evoked much laughter; The Summer Girls sing a number of military selections and received several encores.—GWYN OAK PARK.—The Kneedle team have a new musical act with some good singing and dancing; Frederik and Poole, blackface comedians, scored; H. Harrison, Irish comedian, average. Daily balloon ascension by "Jack" Jones.—THE NEW BAY SHORE PARK attracts large crowds to listen to the Royal Italian Band.—RIVER VIEW PARK.—Royal Artillery Band, electrical fountain and other attractions. Still seems to be popular with the people.—NOTE.—The Gayety will open to-night with Robie's "Knickerbockers." G. J. WOLFF.

CINCINNATI, OHIO.

By Harry Hess.

PEOPLE'S THEATRE (James E. Feennessy, mgr.).—Miner's "Bohemian Burlesques" (Barney Gerard, manager). The opening piece, "A Day in Arizona," was well done. Andy Gardner and Billy Spencer, comedians, pleased. Ida Nicolai made the most of the part assigned her. The remainder of the company—George T. Davis, Dave Rose, Joe Barton, Ed Stewart, S. Stewart, Ern Stewart, S. Silver, Marie Carew, Gerlie Hayes, Nema Catto, Marie Reveler, Mae Rose, Maude Barton, Margaret Sheridan, Bessie York, Florence Walsh, Rene Powell, Rosemond LaSalle, Sadie Powell, Blanche Blanchard, Pauline Derrell, Emily Simpson and Mlle. Alexander—did nicely. Bright new costumes and scenery as well as busy work on the part of the whole company made the performance of sufficient merit to be enjoyable. The closing burlesque, "Fun in a Sanitarium," pleased. The olio is not over strong. Catto and Reveler should undertake some less "strenuous" work, as one of the team is not built for "endurance." Musical Stewart is very good, while George T. Davis, illustrated pictures, has a good voice. Marie Carew and Gertrude Hayes in "The Derby Race" were the hit of the olio. Andy Gardner, Ida Nicolai and company in "Patsy Bolivar, A. D. T.," is a copy of Arthur Dun's vaudeville act. Next week: "Dreamland Burlesques."

LACOGN (J. J. Werner, mgr.).—Prof. DeRosa's French toy peddler. The tricks are clever. "Mysterulous Christopher," magician, clever, clean work; Auer and Deonza, nice barrel act; Billy Campbell, monologue, pleased. Next week: Clark's Comedians.

CONEY ISLAND (L. T. Anderson, sec.).—Kennedy's Wild West Show opened a two weeks engagement to large and favorable notice.—ZOOLOGICAL GARDENS (Walter Draper, sec.).—Kyril's band began a two weeks engagement. The applause was so great and the encores responded to so numerous that the program was not entirely completed. Of the cornet solos Kyril himself stands above all others and is in a class by himself as a cornetist. The saxophone solos by Mr. Henton were another cause for genuine applause. Norma Romano, soprano, possesses a rich voice of unusual sweetness. Wormwood's Dog and Monkey show beginning its last week continues to draw.

CHESTER PARK (I. M. Martin, mgr.).—Pauline Hall and the opera company presented "Dorcas." Miss Hall shows signs of her recent accident and limps through her part. The vaudeville bill was strong. Louise Emmertick, good; Frank Odell and Rose Kinley, acrobatic comedy, very good; Axtel and his dog "Heine," good. Berzac's Animals, a big hit. Next week: "The Telephone Girl," with Grace Cameron.

COLUMBUS, O.

OLENTANGY PARK THEATRE (Will Prosser, mgr.).—Week 12: The Herald Square Quartet, well received, singing was excellent; Belle Viola, comedienne and contortionist, clever; Cadioux, wire, clever; Bertha and Brockway, singing, scored; Archer and Crocker, tumbling, fair; The Bowlings, sketch, ordinary; Collins, Ward and Hopkins, good; Emeralds, musical, pleased; Morris, whistler, good. E. R. SPERRY.

DES MOINES, IA.

INGERSOLL PARK (Fred Buchanan, mgr.).—Week 13: The Kaufman Troupe, good; McChase and Cahill, singing act, well received; John McCree, "The Man from Denver," exceptionally well played; The Four American Trumpeters, good; Bonnie Gaylor, impersonation, good; Her's and still drawing.—IOWANA PARK (W. R. Gouby, mgr.).—Dark.—EMPIRE (M. J. Karger, mgr.).—Opens 20.—NOTES.—Des Moines has had more tented attractions during the season than any other city in the United States. The only big one that has turned us down is the John Robinson Shows. Many notable attractions have been engaged for the Iowa State Fair to be held here August 24 to September 1. Fred Buchanan purchased eight camels in Kansas City last week and shipped them to Tracria, where they join the Yankee Robinson Shows. This circus is much enlarged since its season opened. They now have nearly 100 head of stock, eight camels and one elephant. Two wagons are in advance. A lion belonging to the New Parks Amusement Co. which showed here week 8 escaped and caused quite a panic by running down the pike and up in the seats of one of the Parker concessions. Ruth White's girls have gone to Milwaukee, where they will rehearse for "The Tenderfoot," of which Ruth White's husband, W. P. Cullen, is manager. H. V. RAEVER.

Cobb's Corner

AUGUST 18, 1906.

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I miss you, yes I miss you, in a thousand different ways.

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DULUTH, MINN.

BIJOU (Joe Maltland, mgr.).—Week 13, good bill and business.—WHITE CITY (C. A. Marshall, mgr.).—Free acts good.—NOTE.—Prof. R. Thompson, the White City's aeronaut, narrowly escaped death by falling 100 feet August 8. Will not be around again in less than two weeks.

EASTON, PA.

ISLAND PARK (D. E. SeGulne, mgr.).—Week 13, below par. Melville and Conway in "An Amateur Memnerist," replaced by Leonard and Weible, rapid-fire talking act, good; Ryley and Baron, blackface, song and dance, replaced by Dese and Dese in the same kind of act which pleased; Adams and Mack, burlesque mystical specialists, fair; C. W. Littlefield, imitations of birds and animals, pleased; Stoddard and Wilson, "The Bat Catchers," musical comedy artists, liberal applause. MAC.

ERIE, PA.

WALDAMEER (Thos. Maloney, mgr.).—Week 13 good bill: Cardioville Sisters, good dancers; Francis Wood, hoops, pleased; John F. Clark, monologist, fair; Fonti Bono Brothers, songs, fair, and Jerome, Fremont and Jerome (Faust Trio), novel acrobatic act, good.—FOUR MILE CREEK (H. T. Foster, mgr.).—Week 12: Herbert and Vance, fair musical act; Bert Gono, strong man, good; Dorothy Keaton, banjo soloist, good; Dunbar's trained goats, very good, and The Lafayette Four, good quartet. L. T. BERLINER.

EXCELSIOR SPRINGS, MO.

PEOPLE'S (J. H. Dempsey, mgr.).—Week 12: DeMonde and Dunmore, singing through megaphones, horns and comedy, excellent; Gladys Jackson, songs and dances, good; Will King, monologue, liked; Harry Newman, fair. V. E. W.

FRESNO, CAL.

RECREATION PARK (C. E. Blackwell, mgr.).—Hildebrand and Vivian, weight lifters, good; Three Kelsey Sisters, singers and dancers, good; Mann and Haynes in "Mandy Hawkins" went big; Harry Delain, singer, fair; Bert Levy, cartoonist, good, act went big.—NOVELTY THEATRE (E. A. Varn, mgr.).—Jim Roberts, monologist, good; Ruddy Leon, singer, good; Richard and Sisters, good.—EMPIRE (Ed Heon, mgr.).—Miss Murphy has pleasant voice and makes a hit. Kelley and Massey and company of ten people in

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ROBERT ISAACS.

GOSHEN, IND.

IRWIN (John H. Ammons, mgr.)—Week 13: Tot Young, bandleader, specialist; Mr. and Mrs. Carl Carter, sketch, excellent; Carrie McDonald, illustrated song; Sanders, Dean and Sanders, comedy playlet, hit.

WILLIAM V. FINK.

GRAND RAPIDS, MICH.

RAMONA THEATRE (L. Delamarter, mgr.)—Week Aug. 12: Sam Watson's Fannyard Circus is the headliner this week, an excellent offering. John A. West, the musical Brownie, was given an ovation. The Three Gordons do some of the best tumbling and somersaulting seen on this stage in many a day. The work of the youngest boy is sensational. Foster and Foster have a clever skit in "The Volunteer Pianist," the comedian playing a covered piano with half a dozen pairs of mitts on his hands is excellent. Gardner and Revere in "The Bellboy and the Scubrette" do some good dancing. —NOTE.—Lewis Newcombe will be the new house manager of the Grand Opera House, this city. Mr. Newcombe was formerly manager of Rowland & Clifford and Broadhurst & Currie attractions. He was also connected with the Garrick in Chicago.

C. H. HALLMAN.

IOWA FALLS, IA.

ARENA.—Gollmar Bros. Show, Aug. 28. Items: Stage Manager M. M. Kieckels has been re-engaged for the coming season and entered on his duties August 1.—A band tournament and an Elks' reunion is the big event scheduled for this city the last of August.—Mrs. Louise M. Lister, wife of Arthur Lister, at present in advance of the Chase-Lister Company, has brought action for a divorce at their home in Newton, Iowa. Mrs. Lister cites cruel and inhuman treatment as grounds for divorce. They were married in 1899, Mrs. Lister being a school teacher prior to her marriage, and it is claimed comes of a royal German family.—The parade of the Century show was held at Nevada, Iowa, on account of a dispute between the management of the show, the former maintaining that the license granted for the exhibition did not cover the right to give a parade. The matter was settled by a compromise after the show management announced that no performance would be given.—Plans for the new Orpheum Theatre at Sioux City have been completed and submitted to contractors for figures

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on construction. It will be located on Fourth street near the Arcade Hotel.—Ada L. Hunt is visiting at Sioux City. She leaves August 20 for Los Angeles, Cal., where she will enter vaudeville.—Gertrude Wellman, the niece of Walter Wellman, who is to make the airship dash for the North Pole, will make her debut as an actress at Ottumwa next year on account of the management failing to make any money on the enterprise this year.—The Gollmar show has but four dates in Iowa, the show heading for Kansas after showing five dates in Nebraska.—Manager Ellsworth is trying to close with one of the big carnival companies for the big corn festival to be held here the last week in September.—Hi Henry is the first minstrel show to make Iowa points this season.

FRANK E. FOSTER.

JAMESTOWN, N. Y.

CELORON PARK (J. J. Waters, mgr.)—Week 13, good bill: Eugene O'Rourke and company in "Parlor A" gained much applause; Dorisch and Russell, musical act, good; Three La Maze Brothers, acrobatic turn, clever; Misses Delmore, songs and dances, good; and The Kratos, hoop rollers, very good. —NOTES.—Apdale's bear, dog and monkey circus was the outdoor attraction. Daredevil Dare will be the free attraction next week.

L. T. BERLINER.

JEANNETTE, PA.

OAKFORD PARK (M. A. Coffey, mgr.)—Week 13: Hodges and Hodges, musical act, very good; Major Sisters, novelty act, good; Joe A. Hardman, comedian, funny; Polk and Polk, acrobatics, good. Next week: Baby Owen and company, Herbert Bert Leunon, Howard and Linden, and Kenyon and DeGarm. This park will remain open until the first week of October for the first time.

P. H. GIBBONS.

KANSAS CITY, MO.

FOREST PARK (Lloyd Brown, mgr.)—Week 12 promises to be the banner one. Samson and Zache, strong act; Minetti's dogs go well; Ethel Kirkpatrick sings acceptably; E. J. Appleby, bandleader; Innes and Ryan in singing and talking; Green Brothers, jugglers; De Vere and De Vere, singers. —ELECTRIC PARK (Sam Benjamin, mgr.)—Sorrentino's Banda Rossa is held over another week. Cox family of juvenile singers; Mile, Carrie, musical; Josephine Coles, singer of merit; Trask and Gladden, eccentric dancing. —FAIRMOUNT PARK (Ben Roseenthal, mgr.)—Malvern Family of Russian acrobats; Marcell and Lanette, trapeze and horizontal bar perform-

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LOGANSPOUT, IND.

CRYSTAL (Tom Hardie, res. mgr.)—The Zim-mernans in "A Temperance Lecture," fair; Phil Conner, songs, hit; Earle Sisters, well received; The Great Austins, tambourine spinners, good. —DOWLING (J. E. Dowling, mgr.)—The Two Graces, well liked; Kraft and Myrtle, sketch artists, good; Harry Jones, songs; Kalacratas, juggler, received applause. This week closes the vaudeville season. Manager Dowling will alter house preparatory to opening for the regular season.

REVILO.

MILWAUKEE, WIS.

STAR (Frank Trotman, mgr.)—Season opened with the Brigadier burlesque company, thirty people in the cast, led by Tim Healy. "Mr. Dooley on the Empire Circuit" is the title of the two-act piece. The olio was composed of Jack Symonds, monologue, pleasing; Magenell-Mullin Sisters, musical, delightful; Lester and Moore in "A Day at the Beach," very good; Sherman and Fuller, comedy acrobats. This week closes the vaudeville season. —NOTES.—The Crystal Theatre opens September 3, having been remodelled and refurbished. Eagles' convention in Milwaukee week of August 13. Mundy's Shows on the "Pike." The new Hippodrome being built on Wells street, Milwaukee, is to be completed by November 11. Elery's band is booked as the opening attraction. B. H. BENDER.

MONTREAL, CAN.

RIVERSIDE PARK (Al E. Read, mgr.)—Week 12: Good bill. Zimmerman's band, concerts hold good. Schell's lions are the feature. Montague's cockatoo circus has improved since here last and is popular. Lavigne and Leonard, comedians, with automobile, are funny. Dane, French comedian, hit. Coming: Daly's minstrels and Henrietta Miles. —SOHMER PARK (Lavigne & Lajoie, mgrs.)—Week 13 splendid bill. The Flying Lukenas are held over. The feature is Thompson's

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elephants, a surprising animal act. MacDonnough Trio of French eccentric acrobats, good; Gogny, tenor, fine. Lavigne's band concerts still a feature. —DOMINION PARK.—Daredevil Babcock, cyclist, held over week 12. —THEATRE ROYAL, the burlesque house, opens 20 with "Kentucky Belles." AL M. PRENTISS.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.)—Week 13: The bill this week pleased. It includes Mr. and Mrs. Gene Hughes in their 1,000 sketch entitled "Suppressing the Press" and went well. Corralia and Eddie, novelty acrobats, very good; Lawrence and Harrington are old Newark favorites; W. A. Inman and company in their sketch "Recognition" proved a winner; Mile. Victoria with her dogs, good; John Gilbert, monologist, clever; Delmore and Onelda on the Japanese perch showed great skill; while the music lovers were pleased by the De Faye Sisters. —OLYMPIC PARK (Hans Wevers, mgr.)—Week 13: The Aborn Opera Co. in "The Chimes of Normandy." —ELECTRIC PARK (C. A. Dunlap, mgr.)—Week 13: Rustic theatre, Belle Hathaway's monkeys; Banks and Brazil, musical duo; Olney Brothers, trapezists; Dixon and Ash, comedians; Rose Stevens, singer; Bert Purdy, monologist, all pleased. —HILLSIDE PARK (Wm. Waller, mgr.)—Week 13: Tom and Edith Almond, novelty act; Ed Estus, equilibrist; Flood Sisters, rolling globes; Paul and Wells, singers and dancers; Kennedy and Quattrelli, comic jugglers; Holmen Brothers, bar act. —NOTES.—Wm. S. Clark's Jersey Lilies Extravaganza Company are now rehearsing. The comedy and musical makeup of the company includes Woods and Green, "The Ball Room Boys"; "The Phonograph Girls," Fannie Vedder; Ida Gladstone, from abroad, especially engaged; Connie Warde, Mary Robinson, Mrs. Sid Baxter, Lillian De Turk, Carrie Hawkes and others, and will have a large bunch of show girls.—Lovell and Lovell are busy breaking in a new novelty contortion act.—The Isabella Porter Company's quartet has been strengthened by Geo. Perry, "The Planing Mill Man," in imitations, and Master Dick Sullivan, the juvenile comedian. They will play the Keith-Proctor circuit soon.—Joe O'Bryan will shortly open a vaudeville agency in this city.—A roller skating rink has been started in the Essex Lyceum and seems bound to be a go. JOE O'BRYAN.

NEW BRIGHTON, PA.

JUNCTION PARK THEATRE (L. Perley, mgr.)—Week 13: A farce-comedy in two acts entitled "Two Jolly Companions." The company is composed of most of the members of the "Little Egypt" burlesque company. They introduce vaudeville stunts which are fair, but the rest of the show is poor. C. V. D.

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NEW ORLEANS, LA.

WEST END PARK (Thos. S. Winston, mgr.).—Week 12: Lew Wells offers his talk of last season. His saxophone selections were well received. Some of the "kind applause" patriotic talk should be dropped. Pope has a clever dog; his remarks help the act wonderfully. Le Brun Trio rendered selections from "The Bohemian Girl." The baritone of this trio has a future. Paul Barnes is using summer park material and scores. Week 10: Sever Brothers, Charlotte Ravenscroft, Lew Wells and Pope and dog. O. M. SAMUEL.

RACINE, WIS.

BIJOU THEATRE (Wm. C. Tiede, mgr.).—McKelson Trio, acrobatics, good; Orgarita Arnold, character singing, good; Trask and Lavigne, singing and dancing, good; Hart and Bessie, character changes, good; the Great Onzas, contortionist, good; Chas. Howission, whistler, good; Musical Reeds, pleased; Mathieu, juggling, good. WM. J. McILRATH.

SALT LAKE CITY, UTAH.

CASINO PARK (Wm. Guiney, mgr.).—Week 3: Cassidy's Musical Comedy Company still popular. They give way next week to the favorites—Zim's Merry Travesty Company, who come from Ogden after a six weeks successful run. Hall, Zim! Roller skating is increasing in popularity and draws many people to the park.—SALT PALACE (John Halvorsen, lessee).—The Olympia Opera Company in "Wang" at the theatre (C. W. York, res. mgr.), has been playing to good houses. On the grounds the old mill, miniature railway, roller coaster and circle swing all keep busy. Dancing here is still as popular as ever, even if the weather is hot.—GRAND (Mr. Cox, res. mgr.).—Opening week August 12: Georgia Harper in "Coralie." Joseph Dietrick supports Miss Harper.—ORPHEUM (W. L. Jennings, res. mgr.).—Season opened 13 with Macart's dogs and monkeys, Bryan and Nadine, Liska and King, Geo. Landerer, Majestic Trio and Cartelle Brothers. Mr. Jennings will be in charge this year and comes highly recommended from New Orleans, where he was press agent and assistant manager of the Orpheum for four years. Mr. Bistes, last year's manager, is superintending the construction of the new St. Paul Orpheum. On 9 the box office opened and reported a sale of 298 season seats. The new decorations are after the style of Louis XVI., with various color schemes of ivory, cream, Pompeian red and green. It is now a delightful house.—BON TON (J. H. Young, mgr.).—Week 5: The McIntyre Sisters in songs and dances; Russell, O'Neill and Russell in a skit. Business fair and will no doubt improve as the weather cools.—LAGOON (Jake Bergerman, lessee).—Large crowds each night to "alp the slips," dance, boat ride, roller skate, bowl, picnic and stroll. Bass fishing is sometimes indulged in. It is the only recreation spot for the people of Bountiful, Centerville, Kaysville and Farmington.—WANDAMERE PARK (Ed. McLeiland, mgr.).—This resort was formerly known as Calder's Park, but in a "naming contest" was christened "Wandamere," meaning "beautiful lake." The winner of the \$100 for the name donated the money to three of Salt Lake's hospitals. This park is governed by a directorate of church officials and caters to the family element. No liquor is allowed on the grounds and as it is well patrolled pater familias will allow his children to visit the place without chaperones. It is well patronized and is the nicest small park in the suburbs.—SALT LAKE BEACH (J. E. Langford, lessee).—If any town of Salt Lake's size can boast of as large and fine a hardwood dancing floor as Saltair, Variety's correspondent will not dispute it. The resort carries from 1,750 to 6,000 people a day who go down to dance and swim in the briny lake. Another feature is the superb view of the summer sunsets and many take the ride for this alone. Arrangements have been made by Chas. A. Rolfe, of Rochester, N. Y., to convert the dancing floor into a roller skating rink to be open most of the winter. JAY E. JOHNSON.

SANDUSKY, O.

CEDAR POINT (George A. Boeckling, mgr.; Col. R. J. Diegle, mgr. theatre).—The Two Pucks, singing and dancing, scored; Darnody, eccentric juggler, good; Kresko and Groves, comedians, good; Roy Conant, illustrated songs, held over from last week, good; The Columbia Quartet is furnishing the music. Manager Winton at the electric theatre offers "The Burglar" and "Stolen by Gypsies."—NOTES.—Prof. J. E. Love of the resort theatre has resigned to take a position with Frank Burt's Toledo Theatre orchestra. Roy Conant leaves for Dayton next week to join the Great Barlow Minstrels as interactor and baritone singer. BINGO.

SAN JOSE, CAL.

EMPIRE—Empire Ladies' Minstrels first part. It was staged by Jack Keith, pianist at this house. He deserves credit for it. Miss Murphy, hit in singing; Hoen and Norris held up their ends to good advantage; Kelley and Massey, comedy sketch, good; Max Hoen, illustrated songs, good. Jack Keith has introduced a new idea in illustrated songs, using an organ instead of piano.—RECREATION PARK (C. E. Blackwell, mgr.).—Dave Morris, monologist, good; Grace Hless, soubrette, good; Dick Yeoman, Dutch comedy, good. Skating rink doing an enormous business.—NOVELTY (E. A. Veron, mgr.).—The Dalrines, magicians, fair act, receive most applause through patriotic finish; William Friedman, monologist, ordinary; Hershall Phillips, illustrated song, good; Mackey and Jewel, ragtime piano players and singers, fair. BOBB.

SYRACUSE, N. Y.

VALLEY THEATRE (N. C. Mirick, mgr.).—Week 13: Wm. Alexis and Della Schall, well received; Ruy Cox, good; Tom Fortune and Josephine Davis, fair impression; George Thatcher and Chas. Ernest, hit; Alice Hanson and Gusie Nelson, good; Brazil and Brazil, pleased. SAM FREEMAN.

TOLEDO, O.

THE FARM (Joe Pearsteir, mgr.).—Week 12: Al Phillips and company brought out laughs in travesty. Carroll Johnson caught on with minstrel yarns and the race track poem brought the house down. Marcena and Marcena are clever hand balancers, while Navara ably handles the comedy of the act. The Musical Toys, Young and Melville, singers, and Carl Victor, gymnast, complete the bill.—WALBRIDGE THEATRE (J. W. McCormack, mgr.).—Mack and Elliot, sketch team; Thralkeld and Wicks, musical; Barnes and Edmina, singers and dancers; Cameron, comedy acrobat; Clarice Templeton, illustrated songs, and Harry Boyd, blackface.—NOTES.—The Empire opens 25 with "Bowery Burlesquers." Sun Brothers put up a really good array of acts, and the usual graft with shows of its kind is conspicuous by its entire absence. SYDNEY WISE.

TRENTON, N. J.

LAKE SIDE THEATRE, Spring Lake Park.—The bill week 13 fair. Miller and Hunter, singing and dancing comedians, very good; Mr. and Mrs. Galata, operatic duo, good but not appreciated; Chas. Nelson Haight and Laura Dean presented a laughable farce entitled "A Mist Meeting" which took well; Al Wilson was there as a monologist but his goods date too far back; Musical Herbets were entertaining. H. B. H.

WASHINGTON, D. C.

CHASE'S (Winnifred DeWitt, mgr.).—Chase's opened for the season last Monday matinee. The headliner was Edwin Stevens, assisted by Miss Marshall, in "A Night Out." Frivolity good; Van Cleve, Pete and company, fair; Rooney Sisters, good; Schubert Quartet, good; Musical Simpsons, pleasing; Juliet Wood and company in travesty, good; the Wilton Brothers, acrobats, good.—LUNA PARK (Geo. W. Gill, mgr.).—This week is the banner one at Luna Park. The free attractions are in the musical hall. The Navassars band has been re-engaged. Irish Johnstone, the bicyclist, on the Hippodrome stage.—NOTES.—The Columbia Amusement Company has named the new burlesque house here "The Gayety," and expects to open up the latter part of October. Kernan's Lyceum Theatre opens August 27. WM. H. BOWMAN.

WEBSTER, MASS.

BEACON PARK (E. A. Blake, mgr.).—Bill week 13: Best this season. Gorman, West and Kenneth's company, including Larkin and Patterson, big hit; Burt Page, equilibrist, clever; Reta Curtis, violin, good; Huston and Dallas, comedy jugglers, unique. Coming week 20: Merritt and Ireland, Sadie McDonald, J. Francis Dooley; Miss Brenner, the dancing girl; Al Edwards and Lowell and Lowell. BURT E. JOHNSON.

WORCESTER, MASS.

FINCHBURST PARK (J. F. Donovan, mgr.).—Week 13: Musical Holbrooks, good; Mae Russell, good; The Moxleys are good in "real coon" work; Prince Leon, contortions, fair; J. W. Harrington, mimic, fair; The Renos, good acrobatics.—LINCOLN PARK (Sanford Wallin, mgr.).—Gracie Emmett in "Mrs. Murphy's Second Husband" made a hit; The Brookes, Lambert and company have a funny skit; Macarte Sisters were fair; Jennings and Renfrew in blackface took well, and Althoff closes with a good juggling act.—WHITE CITY (H. Baril, mgr.).—Cramer and Hawkins, comedians; La Favor Brothers, acrobats, and Burke's musical dogs are all doing first rate. HARLOW L. STEELE.

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TINY RICE
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 Sept. 24—Temple, Detroit.
 Oct. 1—Cook's, Rochester.
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 Nov. 26—Keith's, Philadelphia.
 Dec. 3—14th Street, K. & P., New York.
 Dec. 10—23d Street, K. & P., New York.
 Dec. 17—5th Avenue, K. & P., New York.
 Dec. 24—Keith's, Providence.

Dec. 31—Keith's, Boston.
 Jan. 7—Keith's, Lawrence.
 Jan. 14—Keith's, Portland.
 Jan. 21—Keith's, Manchester.
 Jan. 28—K. & P., 58th St., N. Y. City.
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At Grand Opera House

"THE LAND OF NOD"

At Chicago Opera House

"THE TIME, THE PLACE AND THE GIRL"

At La Salle Theatre

Staged by NED WAYBURN

BIGGEST HIT EVER HAD

THINK IT OVER

(The New York Herald, Aug. 14th.)
The Big Show is a big success.

(The Morning Telegraph, Wednesday, August 15, 1906.)

"THE BIG SHOW" A REAL NOVELTY.

One-Act Play of Circus Life, at Pastor's Has Real Dramatic Strength.

WRITTEN BY EDWARD McWADE.

BY ROBERT SPEARE.

"The Big Show," which occupies the chief place of importance on the programme at Tony Pastor's Theatre this week, is a bit of real drama which makes a strong appeal to the sympathies, the humorous sensibilities and the general interest of an audience. It is an act infinitely more pretentious than the majority of vaudeville offerings, and whether the people who see it be of Broadway or Fourteenth street its bid for recognition and regard will undoubtedly be accorded the same generous treatment.

As far as vaudeville is concerned, "The Big Show" is something that is new, and in vaudeville that spells success. The audience at Tony Pastor's yesterday had been regaled with a long list of acts, the greater part of which were of the usual order seen in the "continuous," but when the curtain rose on "The Big Show" there was an evident change in the attention and the attitude of the listeners to the efforts of the players in the little drama.

Cast of Ten Persons.

There are ten characters, not counting a few "freaks," and in about twice as many minutes a love story, with a touch of villainy, plenty of comedy and a dash of pathos, is unfolded. Each character has a vigorous, clearly outlined individuality and fits appropriately into the general surroundings of canvas and sawdust. In the practice tent of "The Big Show," the scene of the little drama, the life of these strange people is stripped of its glitter; you see them as they really are, unimpaired of the thousands of eyes greedy to see them risk their lives and perform, in the language of the showman, "their death-defying acts," and the tender, the faithful, the mercenary and the unselfish components of average human nature are laid bare.

They are very much the same as other people, these show folk, and Mr. McWade makes you realize it. His story is simple, there is no intricate moral problem in it, but in his handling of it, and, as told by the ten performers in his sketch, it becomes an intensely vital and interesting stage picture.

Mr. McWade plays Conroy, the clown, "a grouch," and introduces a new type. One of the most important parts in the sketch is that of Lizzie Lucas, the lion-tamer. It is played by Miss Margaret May, and she gives a performance that would do credit to any serious dramatic offering seen on Broadway. Her moments of comedy go far to the general amusement and her serious work stands out vigorously against the background of the rough humor of the circus tent.

Charles Van Dyne, as the proprietor of the "Big

EUGENE SANGER

RICHARD PITMAN

SANGER & PITMAN

PRESENT

THE BIG SHOW

A Story of Circus Life by
Edward McWade

**A Great Big Success at Pastor's
This Week**

IS

**The Unanimous Opinion of the
Press and the Public**

TONY PASTOR SAYS:

"One of the best sketches in vaudeville today"

SANGER & PITMAN

1031-1032 Knickerbocker Theatre Building

Telephone, No. 412-38th.

NEW YORK CITY

show," and William Kellar, as a "tough barker," are a pair that every one who has ever seen a circus will recognize, and Miss Nellie Bogert, as the bearded lady, contributes a pleasing touch to the scene. The other parts are taken by Walter Dickerson, Charles Davis and Sara Baron.

(The Evening Telegram, New York, Tuesday, August 14, 1906.)

INTERESTING ONE ACT PLAY AT TONY PASTOR'S.

When Edward McWade wrote "Change Your Act," in which Victor Moore gained a distinction which transported him into a George Cohan success, he portrayed a phase of show life which the professional and the layman alike were quick to appreciate. There is a world of humor and pathos in the show business. And tragedy, too. "The Big Show," which is presented for the first time at Pastor's this week, tells a story of circus life.

It requires something of De Maupassant's wizardry of condensation to differentiate and body forth ten characters in twenty minutes, while developing a story of love, treachery and fidelity and gilding it all with the sunshine of laughter. This Mr. McWade has done, and it is this which makes "The Big Show" really a big show and the most ambitious presentation of its kind yet given to the purely vaudeville stage. A Pastor audience is not easily "rhinestoned," to use professional parlance.

Its humor must be sharp, direct and telling, and the elementals which go deeper into human nature must be so presented that there are no complex problems. This is true of anything intended to appeal to the vast theatregoing public. And being equipped with these essentials Mr. McWade's play will appeal to Broadway no less than it does to Fourteenth street. It requires ten characters to tell the story, and all of them are in capable hands.

In Lizzie Lucas, the lion tamer, Miss Margaret May assumes a part particularly suited to her abilities. Her humor has buoyancy and sparkle and her dramatic moments are convincing in their appeal. She sounds the note of pathos with delicacy and certitude, and her one strong scene stands out enduringly against a background of burly-burly humor. Conroy, "the grouch," in the hands of Mr. McWade becomes a characterization which at once takes a firm place in the favor of the audience.

The cast was carefully selected, and others who aided in the presentation were Sara Baron, Nellie Bogert, Charles Davis, William Kellar, Walter Dickerson and Charles Van Dyne. "The Big Show" is a big success.

(The New York Daily News.)

Tony Pastor's—a big novelty was presented at Pastor's Theatre yesterday, and at its initial performance scored a tremendous hit. The act is one of Sanger and Pitman's acts, entitled "The Big Show." It deals entirely with circus life and carries twelve people, easily making this one of the largest acts on the vaudeville stage.

(The Dramatic News.)

The act scored a big hit and was beautifully put on.

TWENTY-FOUR PAGES.

FIVE CENTS.

VARIETY

VOL. III., NO. 11.

AUGUST 25, 1906.

PRICE FIVE CENTS.

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CIRCUS

PARKS

SIME

EUGENE HOWARD

WILLIE HOWARD

BURLESQUE

MINSTRELS

FAIRS

HOWARD & HOWARD

RUSH

Edgar M. Miller N.Y.

Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

MORRIS CAN'T HAVE SHUBERT HOUSES.

William Morris or the managers booking through his office will not secure the Shubert houses located in Springfield and Worcester. Negotiations were in progress for the theatres to be used for vaudeville, but Max C. Anderson, who is connected with the Shuberts, blocked the deal, being opposed to Morris through the latter booking for the new Ryan house in Cincinnati, where Anderson also plays vaudeville.

OFFERS TO BUY LONDON COLISEUM.

London, Aug. 15.

Col. Henry Mapleson on behalf of a French syndicate has offered \$800,000 for the Coliseum.

As the Colonel is interested in grand opera productions it may be conjectured if the offer is accepted that the future entertainment to be offered in London's grandest show shop will not be variety.

ROBEY'S \$100,000 CONTRACT.

London, Aug. 16.

The sudden spurt of generosity on the part of the "syndicate" managers has stirred up Oswald Stoll and he is out for the biggest acts.

Mr. Stoll heard that Thomas Barrasford was after George Robey. Stoll sent for Robey and made him an offer of 100 weeks at \$1,000 weekly, with a retainer of \$5,000.

Robey accepted and Stoll has had the artist's life insured for the full amount involved in the contract—\$100,000. The agreement covers a period of four years, and Robey is to play for Stoll twenty-five weeks during each one of them.

In addition to this Robey will play other time, sometimes appearing at two or three London houses in a week. It is estimated that he will have an income of over \$75,000 yearly.

George Robey is a comic singer with a college education; an Oxford graduate with a head full of ideas. As an American attraction he could not be considered. Having studied his English public he gives what it wants; songs and patter saturated with suggestion and thin humor. In America he would be "pinched" by Anthony Comstock after the first show if the manager did not close him before. He does not think sufficiently well of America to reform for an engagement there.

REPORT THAT KEITH WILL BUY.

A rumor was circulated during the week that B. F. Keith had submitted a proposition to J. H. Moore and "Pop" Wiggins to purchase Cook's Opera House in Rochester and the Temple Theatre in Detroit, both theatres being owned by Messrs. Moore and Wiggins.

The presence of "Johnnie" Williams, "Pop's" son, in the city seemed in some way to create a belief that there was a substantial basis for the report. Mr. Wiggins, Sr., is wealthy and could retire from active business, while Mr. Moore has secured a competency out of the theatres and it is not thought he would be averse to disposing of his holdings. Mr. Wiggins has two sons and the only hitch in the story is that it was intended that the boys should succeed him. "Johnnie" is now taking an elementary vaudeville course in the Detroit house.

OPPOSE DESERTION OF SCRANTON.

The Western Wheel of Burlesque has finally decided to let the Star Theatre in Scranton come into the circuit and announcement to that effect was made at the Empire's headquarters this week. The opening attraction has not yet been settled, there being several preliminary arrangements that have to be completed before the house can be used. One of these is the necessity of securing some town or towns where three nights may be played, the Scranton house playing only half a week. The theatres to complete the week will have to be situated somewhere between the Philadelphia and Pittsburgh time, and the Westerners declare that they are well on the way of completing these details. The State Street Theatre in Trenton is being considered for this purpose. It has been offered. Another town under consideration is Reading. This is more likely to be selected.

The Eastern Burlesque Wheel, according to one of its members, will not sit idly by and watch the desertion of the Scranton theatre. They have declared that as soon as official notification that the Star has gone over to the other side reaches them they will take steps to set in motion such legal machinery as will prevent such a transaction. This will probably take the form of an application for an injunction in the Pennsylvania Supreme Court or United States Circuit Court enjoining the Star from playing any shows other than those of the Eastern Wheel. The "Bon Tons" were to have opened in Scranton September 3.

ANOTHER INJUNCTION AGAINST S. & K.

There are now two applications for injunctions against Sullivan & Kraus pending before the Kings County Supreme Court to prevent that firm from playing Western Wheels shows. The Alf Reeves action is still untried and this week Peter S. Clark made a similar application. Both cases come up for argument in Brooklyn this morning. Clark's "Runaway Girls" are booked for the week of September 17 at the Dewey Theatre, and that manager's proceeding aims to prevent any other show playing there at that time. A new line of argument will be used and an immediate decision is expected.

Alf Reeves' application is in the hands of a referee, who has been taking testimony for several weeks. He has made his report and it is expected that the cases will be brought to some sort of a definite status at this morning's hearing.

HYNICKA BIG EASTERN STOCKHOLDER.

In the allotment of stock in the houses controlled by the Eastern Wheel of Burlesque it is said the majority went to Rudolph J. Hynicka, city treasurer of Cincinnati and a business associate of Max C. Anderson's. He holds half again as much stock in the Eastern theatres as the next largest holder. Gus Hill comes next in line and Hurtig & Seamon, Weber & Rush and Rice & Barton are equally interested in the remainder of the stock.

FOREIGN LODGES TO AFFILIATE.

In the report of a general meeting held in Berlin August 3 by the International Artisten Loge, printed in *Das Programm*, appears the following resolution passed at that meeting favoring an affiliation with the Variety Artists' Federation of England.

The resolution was passed unanimously after an open discussion by the I. A. L. members. It is a most important step toward an international association of variety artists.

"The general meeting of the I. A. L. declares its willingness to affiliate with the V. A. F. The affiliation is to be arranged along the following lines:

"1. All information pertaining to music halls, etc., and their managers, to agents, dangerous contract clauses and other professional matters shall be exchanged between both organizations.

"2. All members of the V. A. F. who are eligible and qualified to be members of the I. A. L. shall be permitted to attend all I. A. L. meetings, providing the same privilege is extended to our members by the V. A. F.

"3. The I. A. L. extends to the V. A. F. the option of having legal protection for V. A. F. members on the Continent exercised through the legal protection committees and solicitors of the I. A. L., costs of litigation, if any, to be borne by the V. A. F.

"4. The I. A. L. is ready to act as intermediary in furnishing loans to members of the V. A. F.

"5. Decrees which restrict the personal liberty of members of the affiliated organizations in accepting or playing engagements cannot be adopted by either organization without the sanction of the organization whose members are affected.

"6. On behalf of the I. A. L. the Executive Committee shall have full power to arrange all details of the affiliation on above mentioned basis."

TWO OPPOSITION BILLS.

The new Boston house of Percy G. Williams, which is the renamed Boston Music Hall, gives its first show under the Williams management on September 3.

Among the members on the opening bill will be Arthur Prince, the English ventriloquist; Fred Karno's "A Night in an English Music Hall," Empire City Quartet, Dankmar-Schiller troupe of foreign acrobats and Raymond and Caverly, besides other acts yet to be selected.

The new Ryan vaudeville house (Olympic) in Cincinnati opens on the same day. The first bill will have Della Fox, Joe Welch, Woodward's Seals, Tom Nawn, Daisy Harcourt, the Duffin-Redey Troupe and the Colby Family, besides the customary pictures.

In Boston the Williams house plays in opposition to the Keith theatre and in Cincinnati the Olympic opposes Max C. Anderson's Columbia. Only one or two acts, on both bills, if that many, have ever played in those cities in vaudeville before.

ORPHEUM'S OPENING DELAYED.

St. Paul, Aug. 24.

The new Orpheum Theatre here will not open as expected. The date has been postponed. It may be in the early part of October. Delay in the contractors receiving the iron work is the cause.

J. AUSTIN FYNES ACTIVE AGAIN.

Since his recent return from the Canadian fishing waters J. Austin Fynes has resumed his wonted activity and his name and his doings are heard of again in vaudeville circles. A report—apparently from inside sources—had it this week that Mr. Fynes was about to take over the scheme formulated some months ago for the erection of a real English music hall in West Forty-second street, between Broadway and Sixth avenue.

It may be recalled that E. B. Kinsilla, in behalf of himself and several wealthy London associates, announced some time ago in the daily press that they had secured a plot on Forty-second street for an office building twelve stories high, and a plot in the Forty-third street rear for an auditorium, that would involve the investment of close to a million dollars. It was the intention of Mr. Kinsilla and his backers to conduct the theatre on the out-and-out London lines. Their models were the Empire, Alhambra, Palace and other London 'alls, although the attractive tank and circus ring attachments of the London Hippodrome were also to be among the features of the new building. It is pretty well understood that a large sum was paid on account of the real estate purchase some weeks ago; but since then the matter has dropped out of sight until Mr. Fynes' name was brought up in connection with a revival of the plan. When seen at his office, 80 Wall street, Mr. Fynes was at first inclined to deny any knowledge of the scheme, but finally said:

"The basis for the report is simply that Mr. Kinsilla waited upon me and paid me the compliment of asking me to assume the direction of the enterprise, and aid in its flotation financially. I went over his plans carefully and found that they had been drawn by an eminent architect, and called for a really magnificent music hall of the true London type. The location in view I consider excellent, both in accessibility and selectness; and the realty feature of the scheme seemed safe in my judgment. At the same time, while the local vaudeville situation is in its present problematic state, I did not feel assured that I could successfully cope with a proposition so formidable, and I frankly told Mr. Kinsilla so. I did this without prejudice to the project in any way. Mr. Kinsilla himself is clever and energetic, and I hope he may be able to carry out his cherished ideas, many of which are first class. Personally, however, I could not consider the proposition, flattering as it was in many ways."

FROM ALBANY TO NEW YORK.

According to present plans the Keith & Proctor houses will not engage acts especially for their Sunday shows, but give the identical performance as presented throughout the week. This does not apply to either the 125th Street or Albany houses. All acts playing Albany will be compelled to appear at the Harlem theatre on Sunday to finish out the week without additional compensation. This state of affairs caused much trouble and discussion last season and will again be contended against by artists.

The Baker Troupe of cyclists play New York on the 27th, after an absence of two years.

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VARIETY announces "fairness" as the policy governing it.

It is conducted on original lines for a theatrical newspaper. Whatever there is to be printed of interest to the professional world will be printed without regard to whose name is mentioned or the advertising columns.

"All the news all the time" and "absolutely fair" are the watchwords.

The reviews are written in a strictly impartial manner and for the benefit of the artists.

VARIETY is an artist's paper, for the artists and to which any artist may come with a just grievance.

VARIETY will not burden its columns with "wash" notices; it will not be influenced by advertising; it will be honest from the first page to the last.

Rudolph Aaronson is seeking time in vaudeville for Kocian, the violinist.

Alan Dale, the dramatic critic, who has been abroad since May, returns to-day.

Robert Fulgora has quit the agency business in Chicago and is coming back to vaudeville.

Geo. Fortesque returns to vaudeville on September 10 with his former gathering of Geishas.

Julie Mackey is back in America once more and Jules Ruby is seeking a vaudeville route for her.

From present indications Clifford C. Fischer will sail for America the latter part of next week.

Della Fox will probably go with the Lafayette travelling vaudeville show as one of its features.

The Amsterdam Theatre, the "family" playhouse at Broadway and Sixty-fifth street, opened this week.

Tom O'Brien, manager for Shea's Buffalo house, is in town on crutches as the result of a poisoned toe.

Tom Brantford, the English comedian, is in New York. He opens at the Doric in Yonkers on September 3.

Chevalier DeLoris will change his name to "The Great Chevalier" and will be known hereafter by that title.

Frank Murtha, Jr., will be located at Mr. Grover's Imperial Theatre, Brooklyn, in the capacity of representative.

Fred St. Clair and Edythe Whiteford will arrive here from London during next spring. They will play a farcical sketch.

Yvette Guilbert and Albert Chevalier will give two recitals at Carnegie Hall in October under the direction of Liebler & Co.

Juno Salmo, the contortionist, after an absence of six years abroad has returned and will be booked in vaudeville by M. S. Bentham.

Weber & Kush have signed Jean Marcel's "living pictures" for forty weeks to travel with one of their burlesque companies.

Donat Bedini and his dog "Jim" were booked for sixteen weeks over the Orpheum circuit while playing Keith's in this city recently.

Hast and Lennie, the English team who recently "tried out" at the Union Square Theatre, have returned or are about to return home.

The Five Rossignols, a foreign "girl act," will open with the Harry Bryant show at the Tivoli in Chicago to-morrow night.

J. Austin Fynes will have a full dozen of the "five-cent" theatres under his direction in the near future. The count now foots up eight.

Jack Wilson and company did not appear at Pastor's this week as billed. It is said that the failure of Mr. Wilson's voice caused the cancellation.

Mr. and Mrs. Howard Truesdell gave a special performance of a new comedy sketch at Brighton Beach Thursday evening. It is called "Two Men and a Bottle."

Wilson & Flynn have booked Dziria, the muscular dancer, with James E. Fennessy for use in the latter's Western Burlesque shows for ten weeks beginning September 10.

P. G. Williams has commissioned Dial & Armstrong to supply a female band for next summer to play the Boston house in opposition to Keith's Fadettes Orchestra.

John P. Harris, general agent for Harry Davis, was not represented at the booking meetings held at the United Booking Agency this week. Mr. Harris was sojourning at Atlantic City.

Nathan Platshek has resigned as manager of the Majestic Theatre at Dallas, Tex. It is rumored that H. M. Peterson will succeed him. Mr. Peterson was treasurer of the house last season.

John Ward, formerly treasurer of the Victoria and last season representing Oscar Hammerstein at Lew Fields' Theatre, will have charge of the box offices at the new Manhattan Opera House.

The Sydney Brothers, sensational bicyclists, have been booked for this country. The feature trick is the turning of a somersault on a motor cycle. The act follows along the lines of Ralph Johnstone's.

Alexia, a Spanish or Brazilian dancer, after creating a furore on the other side, has been booked to appear in New York during the spring at a very large salary. Clifford C. Fischer closed the contract.

Witty Watty Walton, a brother of Fred Walton, the English pantomimist, will come over here in November under the direction of Louis Wesley. Mr. Walton calls his act "The Old Showman."

Howard Brothers, the banjo team featuring a juggling specialty, who have been in England for some months, are on their way home. They will be a feature with one of Hurtig & Seamon's shows.

"Mam'zell Champagne" will remain on the Madison Square Roof throughout September and will then take to the road, having taken in sufficient outside capital to place the enterprise on a sound financial basis.

Col. Gaston Bordevery, the sharpshooter, is due to arrive in New York to-day. Bordevery declares that he has a real sharpshooting novelty and will give a private exhibition for newspaper men and managers within a few days.

Outside the vaudevillians who have made fame for themselves in single turns there are no big men "name" acts in vaudeville at present. All have gone with productions, seeking any haven in preference to the continuous.

Following the oversupply of "girl acts" toward the close of last season the condition of depletion in this form of attraction in vaudeville is observed. There are few on the market, and unless others come along those in the field will be kept busy.

Will M. Cressy and Edmund Day are writing a skit for the Comedy Club benefit which takes place in September. Day will forsake vaudeville for good shortly and get under the protecting wing of Klaw & Erlanger, for whom he has contracted to write exclusively.

Fred Donaghey, who has proven "the best press agent vaudeville ever had" through his clever handling of the pub-

licity department of the New York Roof this summer, left his old post Tuesday. Mr. Donaghey will be with Robert Mantell the coming season.

The combined commissions paid to outside agents by the Keith Booking Office do not aggregate \$300 a week and often do not foot up half that sum. It seems to be pretty generally regarded as a foregone conclusion that the days of the agents are numbered—at least so far as the Keith Agency is concerned.

Whalen and West worked in street clothes at Merrymount Park, Brunswick, Me., this week through Ben Morse, the trick bicyclist, mixing up their baggage. Upon arriving at Brunswick Mr. West found himself in possession of a rider's outfit. What Morse did with a wardrobe instead of wheels hasn't been told.

It is reported that George Homans, associated with Jake Wells of the Southern circuit and Clark Brown of the Homans office, has taken over a lease of the Casino at Asbury Park, N. J., for next summer and will run a whole season of vaudeville there. The past season is said to have been a prosperous one for the varieties in the New Jersey resort.

La Belle Daizie opened at the Palace in London on last Monday night wearing her mask and appearing under her former title "The Girl in the Red Domino." A cable this week says the English papers compare her with Mlle. Genée, the great premier now playing in London. The press also predicts a highly successful engagement for La Belle Daizie while she remains there.

Ethel Macdonald, known on the vaudeville stage as "The Girl Behind the Drum," was taken seriously ill while playing Toronto last week. She was removed to the General Hospital in Buffalo, the nearest American institution. It was found necessary to perform an immediate operation, and George Homans, her agent, was notified Monday that the four weeks for which she was booked would have to be cancelled.

The "lifting" of Fred Karno's entire act, "A Night in an English Music Hall," by Jean Bedini has made Bedini an outcast among reputable artists and managers. Mr. Bedini's claim to a right to present the duplicate does not serve to sufficiently excuse him for the absolute theft of not alone the piece or for inducing various members of the original company to join his production. The cancellation of the Karno company by the Keith office of the Newark date this week seems to firmly fix the status of Bedini's sponsor. The Keith office has long been notorious for underhanded business dealings, but its speculations have previously borne more toward taking other agents' acts than being an accessory to the theft of a producer's or artist's material. It is the professional ethics that the first in the field is entitled to the legitimate fruits, and that managers with accumulated millions should stoop to the practices involved in the Karno-Bedini case clinches the reputation of the Keith Booking Office as the vaudeville sewer.

KEITH CANCELS KARNO.

The Keith people deliberately refused to play the Fred Karno English company in "A Night at an English Music Hall," at Proctor's Newark theatre this week, although both Manager Alf. Reeves and the Marinelli Agency declare that no notice of cancellation was given. The opinion has been widely expressed that the production of a pirated version of the piece by Jean Bedini at Henderson's, Coney Island, had a great deal to do with the refusal to play the original act.

The Karno company holds contracts for five weeks at as many of the Proctor houses in New York, Albany and Newark, the dates being specified in each case, although the time is consecutive. The contracts are signed by F. F. Proctor and Alf. Reeves and were made through the Morris office.

Mr. Reeves had the scenery of the act moved over to Newark at the end of his engagement at Keith's Union Square Theatre last week. Upon arriving at the Newark theatre he found that his properties had been unloaded at the theatre, placed on the stage, and then removed, but by whose direction he could not learn.

An application at the Keith office for an explanation of this action brought forth the statement that the Newark engagement had been cancelled three weeks ago, and notification to that effect sent to the Marinelli office. Leo Masse, manager of Marinelli's New York office, denies that he received such notification, and Mr. Reeves has announced his intention of suing to recover for the week's salary lost.

It is said the Keith people will claim that the contract with the Karno company was made void by the changes in its personnel, Billie Ritchie and two other members having gone over to other managers. The contracts, however, call only for the services of "The Fred Karno English Comedy Company," not specifying who shall compose it.

SAYS GOODWIN WILL PLAY.

\$80,000 will entice Nat Goodwin into vaudeville, according to Jack Levy, the agent. Mr. Levy asserts that if twenty weeks are procurable at \$4,000 weekly, Mr. Goodwin will play vaudeville after his legitimate season. No other conditions though, excepting a higher salary, will induce the comedian to make the venture, Mr. Levy adds. So far the first week has not been booked.

LYKENS GETS A STEADY JOB.

Many smiles were caused this week through the announcement that William L. Lykens, the original "lemon" producer, had engaged with the Keith Booking Office.

Mr. Lykens could not be seen for a confirmation, although it is reported that he verified the rumor with the additional information of his weekly salary, much less than that received by many of the "feature" acts he unloaded on vaudeville in general and Frank Keeney of Brooklyn in particular.

It is said that the Keith people desire Lyken to teach him that there is cheap as well as expensive yellow fruit, and also to have him close at hand in order that he may not saddle any of the dangerous variety upon them.

TALKING ABOUT THE IRVING PLACE.

The members of the Columbia Amusement Company, the major part of the Eastern Burlesque Wheel, held a meeting on Wednesday night last and a report immediately emanated that the object of the conclave was to arrive at a final decision regarding the leasing of the Irving Place Theatre to be added to the circuit.

An Eastern Wheel man denied absolutely that there was any truth in the report, but denials have been repeatedly made by the Eastern people over this matter even after it was known that Richard Pitraot, the agent, cabled Heinrich Conried in Berlin at the behest of Sam Scribner, asking if the Irving Place could be leased, but not stating for what purpose.

No reply has been received from that cable, sent around August 1, and Mr. Conried is still in Germany. No one here, as far as known, has the authority to act in such an important matter during Conried's absence.

BALTIMORE'S BURLEQUE FIGHT ON.

Baltimore, Aug. 24.

The war between the Eastern and Western Burlesque Wheels in this city is scheduled to commence on Monday, the 27, when the Gayety and Monumental theatres will open for the season. Rose Sydel's show will play the Gayety (Eastern) and the "Colonial Belles" the Monumental (Western).

The preliminary skirmish has taken place in the advance newspaper advertisements. Considerable space is required by each theatre to tell what poor qualities may be expected in the opposition show. Baltimore expects a warm burlesque season, but some good shows as a result.

CAN'T SUE WEBER & RUSH.

Weber & Rush declare that Lew Rose, who is said to threaten suit against the firm for alleged false imprisonment, was never in their employ and that he cannot bring any action against them. Several years ago Rose was employed by Ed Rush, at that time associated in a theatrical venture with May Howard. It was then that the arrest of Rose occurred. Rose, according to Mr. Weber, was arraigned before Magistrate Pool, but pressure was brought to bear and Mr. Rush consented to having the case adjourned without date. Rose also denies his intention of bringing suit.

TAKING "RIOT" CHECKS.

Maurice Boom is playing the "long side" of the B. R. T. rebate check market. Three signs in as many languages are posted in the box office of the Grand Street Theatre announcing that the checks, which have a potential value of five cents, will be received at the box office as the admission fee.

FITZSIMMONS WANTS A PARTNER.

The combination of an actor and a pugilist seems a hard one to locate. "Bob" Fitzsimmons has been looking for one all week as a sparring partner in his play. When asked if he had been successful, and why an ordinary pugilist would not do, Mr. Fitzsimmons replied, "Oh, we must have an actor in the company."

MYERS & KELLER STILL TOGETHER.

A report early in the week said that B. A. Myers and Eddie Keller, who compose the firm of Myers & Keller, would dissolve partnership. Both members of the firm denied the statement, and if there were any likelihood at any time of a separation it no longer exists.

WILL SUE DOLLY BELL.

There is a lawsuit predicted for Dolly Bell, the English dancing teacher, and Ida M. Carle, the agent, will be the plaintiff in the action.

Miss Bell has numerous "girl acts" travelling over the globe, and one which played in Australia was called "The Eight Primroses." Miss Carle communicated with the English woman anent this act, and the correspondence resulted in the agent assuming the exclusive direction of the girls for this country. Acting upon the written authority, Miss Carle booked the Primroses last spring and they were to have opened here in September.

Recently, and since Miss Bell's arrival in New York with her collection of dancers, Miss Carle discovered that the act had been rebooked by another foreign agent under the name of "The Eight Darlings." Looking backward to the time and cables spent in obtaining time for the Bell act, the agent made up her mind that she would not lose the commissions legitimately earned, and has advised Miss Bell that unless a settlement or an adjustment of the matter is made suit will follow.

When questioned about the affair Miss Carle said: "While in reality I hold an exclusive contract to book all of Miss Bell's act, I booked only the 'Eight Primroses' because there has in it Kitty Bell, who is a dancer of merit. I did not care to take any chances on the others after the experience of the 'Six Empire Girls,' who were featured in a burlesque company last season, afterward reduced to the chorus, and finally cancelled at Paterson. That was a Bell act also."

AN ALL-GIRL EVENING'S ENTERTAINMENT.

The Navassar Band, composed of all the girls formerly travelling in the Dial & Armstrong's musical acts, will be played this winter according to the present plans of Paul C. Armstrong, a member of the firm, as an entire evening's entertainment.

With the exception of one act now booked for which the engagements will be fulfilled, the band will remain intact, the different acts contained in it giving their specialties during the evening with the addition of a soloist or two.

To be billed like a circus, and away from the female minstrel scheme playing sometimes two small towns in a day, Mr. Armstrong believes it will be a novelty in the country.

BOOM STARTS ANOTHER.

Maurice Boom, who has had a considerable degree of success in the operation of a "five-cent" theatre on Grand street, this week acquired a second house to be run on the same plan. The new home of the nickel vaudeville is in East Houston street, two doors from "Little Hungary," the restaurant. It was formerly a Hungarian music hall. It has seating capacity for 700 and the lease signed by Boom runs five years.

BLOCK BUYS MUSICAL PLAY.

Chicago, Aug. 24.

"The Land of Nod," now playing at the Chicago Opera House, has passed into the sole possession of Will J. Block. The musical show will go on the road next month with Nina Blake in the part now played by Mabel Barrison. Miss Barrison may go in vaudeville.

The Chicago Opera House changes its policy to dramatic stock on about September 9. This is the first touch of dramatics the theatre has had since it opened.

FOUGERE WANTS AN ADVANCE.

London, Aug. 23.

Through demanding an advance of \$1,000 before she sailed, Eugénie Fougere, the French dancer, may not appear in America as per contract. Mlle. Fougere should be at Hammerstein's theatre in New York on September 10, but she refuses to budge unless the money is placed with her in London. This the American managers declined to do, as the amount is equal to two and one-half weeks' salary, besides which the Frenchwoman is so erratic that there is no certainty, even with the money in her possession, that she would appear.

Unless Fougere changes her mind by September 1 her American time will probably be cancelled.

ENGLISH ACTS COMING.

London, Aug. 23.

Shortly after Clifford C. Fischer, the American vaudeville agent, left London with Alfred Butt, the Palace manager, for a trip over the Continent it became known that while the American was here he booked several English high-priced acts.

The MacNaughtons and Alice Lloyd are one. Miss Lloyd is a sister of Marie. The salary is said to be \$1,500 weekly, with the understanding that only four weeks will be played at that price. Thereafter it will go up to \$2,000. The opening New York date for the act has been set for Hammerstein's on October 8.

Willie Edouin was also booked by Fischer. He will open in New York during April, playing one of the Williams houses.

Geo. Mozart, the comedian, has agreed to play in America and will make his first appearance there on December 31.

"The Eight See-saw Girls" from the Coliseum Revue will appear during April. They were the feature at the Coliseum. The time of their American appearance will be in April next.

It is thought over here that Mr. Fischer had negotiations with a number of other prominent acts, but no details are known.

EVERYBODY'S GUESSING.

Pittsburg, Aug. 24.

Gulick & McNulty, owners of the Bijou Theatre, have secured a site. The property has a frontage on Ninth street of over 100 feet and a depth of about 120 feet, with an opening for entrances on Ninth street, Fayette street and Garrison alley. It is variously rumored that the owners will erect a melodramatic temple; that vaudeville interests will lease the property; that a large hotel will be built; that it will be used for a warehouse and, finally, that it will be offered to the Government for the new Pittsburg post-office. The guessing contest is still open.

LEO CARRILLO'S CARTOON OF THE WEEK



"THE TRY-OUT"

WILLIAMS READY FOR PHILADELPHIA.

A somewhat authentic statement made this week was to the effect that after the opening of the new Williams house in Boston, and when that theatre is in running order, Percy G. Williams will spring a surprise as regards Philadelphia.

It seems to be accepted that Oscar Hammerstein has given up for the present his intention of opening a vaudeville theatre in that city, and Williams is understood to have entered into negotiations for an opening there as soon as this was definitely settled.

ANOTHER IN CINCINNATI.

Cincinnati, Aug. 24.

This town will have a new popular priced vaudeville theatre. Daniel Bauer, a local cafe owner, has secured the Majestic on lease from the creditors of "Curley" Brown, whose affairs are in the hands of a trustee in bankruptcy, and will operate it as a cafe, restaurant and concert hall. The place has been dark since Mr. Brown's creditors forced him into the bankruptcy courts.

A BIG FOREIGN ACT.

"Moses and Son," the big English vaudeville production employing forty persons, will open at Hammerstein's on January 14. It was booked some time ago by Clifford C. Fischer. The weekly price is said to be \$2,000 and the time of the act one hour.

ALWAYS DARKEST BEFORE DAWN.

Morris and Morris, the English travesty strong men, were about to give up their American trip in discouragement when word arrived last week that twelve weeks had been booked for them, beginning at the Gotham, East New York, early in September. Now they declare their determination of remaining on this side until they have had another try.

ROLLER SKATING ON ROOF.

The New York Roof will probably have roller skating this winter. Joe Hart has about closed arrangements for it. The price of admission will be fifty cents, with a charge of twenty-five cents additional for the skates. In this way the crowd is expected to be select and genteel.

MYERS BUYS THE DORIC.

The Doric Theatre in Yonkers, N. Y., formerly managed by Henry Myers, has been purchased by the Doric Theatre Company, a corporation of which Mr. Myers is the president. He will continue to direct the policy of the house. Thos. Kirby will be the resident manager.

JOE HART'S MANY ATTRACTIONS.

With about twelve acts under his exclusive management Joe Hart is approaching the idea of a vaudeville magazine. Carl Perin, who exposes the mysteries of palmistry, will be one of next season's attractions under the Hart wing, and Edna Morris, a versatile young woman from the West, will be another.

Clifton Crawford, "The Crickets," a new "Poster Girls," Fortune and Davis, besides productions to be made, will be among the lot.

Jessie Dodd, formerly of "Way Down East" and other rural plays, is now with Carleton and Macy in "The Magpie and the Jay."

TO "TRY-OUT" IN BERLIN.

In Das Programm, issue of August 12, appears the proposed plan of the International Artisten Loge to rent large music halls in Berlin during the month of December in each year, allowing all artists to "try-out" at that time. Managers will be notified and invited to attend the trial performances.

Formerly this event has been held in Hamburg at the Annual Fair, but the expense and distance proved inconvenient to a great many desiring to attend.

LEONHARDT IN 23D STREET.

The Twenty-third Street theatre will be under the management of Harry Leonhardt, the former Williams manager, instead of Proctor's Fifth Avenue Theatre, as formerly announced.

Freddie Proctor, Mr. Proctor's son, will be removed from the downtown house to the Fifth Avenue and listed as manager there.

Bailey and Austin will open on the Keith circuit on September 24.

DE LORIS VS. STEINER.

No Germany for Chevalier DeLoris, says the Chevalier, unless he receives a signed contract from the Wintergarten management in Berlin. Up to date all that DeLoris has to show for the foreign engagement promised him by Alexander Steiner, once an agent and a brother of the Wintergarten director, is a cablegram from the other side which no one excepting DeLoris understands. He shows it, remarking at the same time "Huh," adding a few choice DeLoris remarks expressive of his opinion of Steiner.

DeLoris doesn't care, he says, so much for the loss of the German time as he does about the \$40 in cash which he loaned Steiner on the strength of the booking. Steiner also "worked" DeLoris for one of the latter's rifles.

For two days after the promised engagement Steiner, to DeLoris, was the greatest man on earth, but the friendship struck the first cooling point when Steiner neglected to repay the loan. After forgetting several times Steiner disappeared, and for the past ten days he has not been seen. No one suspects he would commit suicide because he can't repay the debt, as that is something Mr. Steiner has grown accustomed to through long association with easy creditors. The inference is that a threat of DeLoris to change Steiner's accent upon first sight if the money is not forthcoming has something to do with the ex-German agent's absence.

SHUBERTS ENGAGE LESTER.

Harry B. Lester, "the college boy comedian," has been engaged by the Shuberts to play the Earl in "The Earl and the Girl" for the coming season.

Mr. Lester was offered a three years' contract by the firm, but declined to bind himself for more than the present engagement.

All vaudeville contracts made by Lester have been cancelled, and in this connection Mr. Lester feels called upon to remark that, while it was with difficulty he could prevail upon managers for the time, they were quite fretful over releasing him.

Lillie Veeder Rice will play the boy part with Manchester's "Cracker-Jacks."



BEN MARSHALL, Comedian.
Taking advantage of an opening.

BICYCLE TROUPE LEAVES H. & S.

The "Trans-Atlantics," Hurtig & Seamon's burlesque organization, will have to travel without its feature this coming season. The Bessie Valdare Troupe of girl bicyclists was engaged for the company, but Hurtig & Seamon wanted the girls to play the whole show and double in the chorus, besides giving the specialty in the olio.

Through the brevity of an ordinary day Miss Valdare concluded that the young girls in her troupe could not stand the strain, and rather than have them play an indefinite run in a hospital she withdrew from the company, much to Hurtig & Seamon's chagrin, the firm having estimated that three "principals" and five chorus girls would be saved through the engagement.

TRIED BUT FAILED.

The Albert Sisters, two girls from the other side, were booked over here to play in a burlesque troupe. After arriving some one detected a resemblance both in the face and voice of one of the sisters to the late Helene Mora.

Making preparations to cancel the burlesque time, the girls with much glee hastened to the Keith's Union Square Theatre and were given a hearing for one performance only. Now they are with the burlesque company and will remain permanently with it, although the manager feels much put out that they ever thought of leaving.

ZARROW'S ASSASSIN INSANE.

Zeb, of the former comedy bicycle team of Zeb and Zarrow, which was dissolved by the shooting of Zarrow in Texas, is in New York. He has not yet made plans for the future.

Zeb shows a scar on his forehead as the mark of the encounter with the policeman in Houston in which his partner was shot dead. Zeb says the policeman has since been adjudged insane and committed to an insane asylum.

WASHINGTON'S GAYETY OPENING.

Washington, D. C., Aug. 24.

The new Gayety Theatre to be built here for the Columbia Amusement Company and to play the Eastern Burlesque Wheel shows, will open, it is expected, the latter part of October or in the beginning of November. The location is a central one, and one novelty for a burlesque theatre will be the absence of supporting pillars in the auditorium.

THE LUCIERS STARRING.

Mr. and Mrs. Fred Lucier after two years of vaudeville will be starred the coming season in a rural comedy-drama called "The Town Clown," under the management of Walters & Matthews.

SPIEGEL MAKES A CHANGE.

Max Spiegel, for several years chief clerk for Weber & Rush, left that position this week. He will go with D. V. Arthur.

CIRCLE READY OCTOBER 1.

The Circle Theatre, the Sullivan & Kraus house at Sixtieth street and Broadway, which is in process of rebuilding and will be renamed "The Union," is said to be so far advanced toward completion that it may be opened by October 1.

'TIS HARD TO BEAT IT.

The ever-absorbing question to the music writer and composer is royalty. Sometimes he even doesn't care whether his latest composition is a "hit" because his mind reverts back to the previous "hit" for which he did not receive sufficient royalty to cover the advance money given him by the publishers.

Many have been the schemes and devices cudgelled by the writers to protect their interests when statement day came around. "Personal representatives" is not a new scheme, although in use now and then, but perhaps no one went quite as far as did George M. Cohan some years ago when writing songs which were published by Spalding & Gray. That firm was composed of George F. Spalding and William Gray. Cohan wrote "I'll Guess I'll Telegraph Ma Baby" and he knew he had a hit.

But he wanted the money that the hit would bring. So he arranged with Mr. Spalding that he (Cohan) would supply the bookkeeper for the concern and pay the expense of \$15 a week out of his own pocket. Mr. Spalding agreed. Cohan engaged the bookkeeper and Cohan installed the bookkeeper and Cohan paid the bookkeeper \$15 a week. But Mr. Spalding paid the bookkeeper \$25.

It was at this same period of Mr. Cohan's career that his intimate friendship with Charles Gebest, his present music director, was cemented.

Cohan is not so very old now and in those days he was a mere boy. Mr. Gebest was connected with the music publishing firm and it is said that had Gebest not followed his musical inclinations he would have been one of the best baseball fielders in the country. His athletic proclivities kept him in good physical condition, and while absorbed in his work one day he heard Gray threaten to drop young Cohan through the front window. Gray had something of a reputation as an athlete, having been a member of the team of Glenroy Brothers, who gave boxing exhibitions two or three times a day when playing in vaudeville.

Mr. Gebest did not look with favor upon the particular flow of language Mr. Gray was directing at Cohan and he intimated to Gray that unless he modified his remarks he (Gebest) would deem it his duty to substitute himself for Cohan and invert the establishment into a carpet cleaning company.

Mr. Gray thought so well of the proposition that Gebest removed his glasses while Cohan retired to the sidewalk waiting in trepidation lest his champion should have an involuntary ambulance ride.

After a few minutes Mr. Gebest appeared much in the same manner as a burlesque comedian who conquers the bartender, and the friendship formed that day between the two has never been damaged, although the fistic contest concluded Mr. Cohan's association with the firm.

LONG BRANCH HAS VAUDEVILLE.

Ed Keeley, formerly attached to the office of Freeman Bernstein, opened a vaudeville theatre on Broadway, Long Branch, N. J., this week. He proposes to keep it running late into the winter, if not the year around. The place, which was a dancing pavilion before, has a seating capacity of about 700.

SOME MUSICAL NOTES.

In spite of the rehearsal term being at fever heat there is time for the wise-acters to circulate a rumor or two along Tin Pan Alley.

Report has it that the Crown Music Company and Col. A. H. Goetting will open branches of their jobbing establishments in Chicago about the first of September. They find, so goes the story, that it is difficult to compete with Foster, who is on the spot and who can fill rush orders a couple of days ahead of the Eastern concerns.

Another report states that Jerome H. Remick will open a jobbing branch of his business in the Windy City not later than October 1, just to keep in the running with his contemporaries.

Conn & Fisher this week sold their catalogue to Helf & Hager and will retire from the publishing business. Included in the sale are a couple of numbers that look healthy. Harry Von Tilzer was an active bidder for the catalogue and had practically concluded negotiations for its purchase except the passing of the money. In stepped the other concern with the long green and settled the matter.

According to "Maxey" Silver, F. A. Mills will practically retire from active business life next year, when he starts on a five years tour of the world, leaving "Maxey" to keep house in the interim.

A short time ago it was whispered that Arthur J. Lamb had landed a backer and would embark in the publishing business on his own account. Arthur is undoubtedly a clever writer, but has still to prove himself a business man.

Of course the constant appearances of Maurice Shapiro along the line give rise to all sorts of reports, ranging all the way from the rumor that he came back "broke" to the flamboyant statement that he is now a millionaire. While the latter may not be true, it is not likely that the former condition exists. He is living comfortably at the Hotel Breslin with his family, paying \$14 a day for accommodations, and smiles wisely when pressed as to his plans for the future. The only one along the line who can possibly have an inkling as to Shapiro's future plans is Mose Gumble, and he won't tell. Meantime the other publishers don't dare turn their backs for a moment for fear of being caught napping.

Messrs. Chappell & Co., Ltd., the well-known London publishing house, will establish in September a branch office in New York City, located at 37 West Seventeenth street. Heretofore their prints have been handled in America by Boosey & Co., and the contract under which they have been operating expires September 4. Chappell & Co. do not deal in the popular publications, having devoted themselves in the past to operatic scores and high-class ballads. Walter T. Eastmann, manager for the American branch, says that his firm may conclude to embark in the general publishing line eventually. At present they are starting in a modest fashion and "feeling the way."

THE VICTORIAS VICTORIOUS.

Harry Mock is strutting around the Victoria roof these sultry evenings with his chest inflated to the bursting point. His baseball nine played the "Ham Trees," composed of the members of that theatrical organization, on Tuesday last, beating them by a score of 20 to 3. A. L. Erlanger presented the Ham Trees with \$200 worth of uniforms and paraphernalia just prior to the game, together with a speech requesting them to see that they should never be beaten. Then followed the game with Mock's Victorias.

Not at all daunted by their defeat, the Ham Trees requested a return game and were accommodated by the Victorias on Thursday morning. The result: Ham Trees 4, Victorias 0. Mr. Mock, when seen Thursday afternoon, had his chest reduced to less than normal proportions and declined to be interviewed. All he would say was: "Don't say anything in the paper about the second game."

ADGIE'S "GREAT IDEA."

Some one digging around in the musty corners of the Orpheum Theatre in Kansas City recently came upon a full set of mirrors. This is all that remains of a "Great Idea." It was several years ago that Adgie Costello conceived the idea of building up a mirror act around her troupe of trained lions. The order was given to a dealer in San Francisco and the mirrors were to have been delivered in time for a week's rehearsal. They were delayed and when opening night arrived there was only just time to put them in place.

The lions were not notified of the change in the stage arrangements and when at Adgie's cue the lights went up things began to happen. The old lion that headed the troupe saw a whole flock of beasts surrounding him and with a roar that made the audience shiver in its seats climbed to the top of the cage and hung there by its toe nails. They had to ring down. Adgie's "Great Idea" went into the discard and sorrowfully the mirrors were stowed away in the darkest corner of the basement.

KID MCCOY IS WILLING.

With the prospect of time hanging heavily the coming winter, Norman Selby (Kid McCoy) is not averse to entertaining a vaudeville proposition in which he will appear as the attraction.

Mr. Selby, who is at Lake George, N. Y., says he cares not of what nature it is if it brings to him sufficient currency for the exposure of "Kid McCoy" to the public's gaze.

RUBY WON'T HAVE AMPHION.

M. S. Schlesinger, Charles E. Blaney's representative and manager of Blaney's Amphion Theatre in Brooklyn, denies that Jules Ruby, the agent, will have anything whatever to do with the Sunday vaudeville performances to be given at the Amphion during the coming season.

Mr. Schlesinger will have full charge and the first bill will be given September 2.

THE "HIP'S" FOREIGN AGENT.

Percival C. Hyatt, the London agent, is the authorized foreign representative for the New York Hippodrome.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Editor Variety:

I wish to say that through my advertisement in your worthy paper I have been kept busy and could have booked the act over and over again. Have this year booked solid in the best houses, opening at Williams' Alhambra on August 27. Don't miss it, and I trust you will like our act. I beg to state once more that my three revolving tables and unridable donkey have been copied from no one. I did it for years before Madame de Sarena started out. We played the act all over Europe long before anyone thought of introducing a similar one in America.

F. C. Rosskoff,

Manager for Mlle. de Luba de Sarena.

Ithaca, N. Y., Aug. 20.

Editor Variety:

Kindly allow me to warn the profession through your valuable paper to keep away from the Seymore Hotel in Rochester, N. Y., as the fare is simply awful, the meats disagreeable and you have to leave the table with a sick and empty stomach. Worse than that, they make a rate for \$1 per day, and when you leave because the food is bad, as I did, they charge you \$1.25. I offered to settle for three days at \$3, as per agreement. They wouldn't accept, so I walked out. Saturday a detective came to Buffalo with a warrant for my arrest and it cost me \$10 or go to jail. While in Rochester I explained the case in the police station. The police advised me to go about my business and not worry, as I had offered to

LILLIAN REMEMBERS BIRTHPLACE.

Clinton, Ia., Aug. 24.

In the history of Clinton there has been only one marked event. That was the birth of Lillian Russell, the noted prima donna, which occurred here some years ago. No one is unloyal enough to say how many. The town has held its secret for a long time and now the peerless Lillian is going to repay the debt by naming her forthcoming racing stable after Clinton.

CHANGED NAME TO PLAY.

Miller & Plohn, the producing firm, it is understood will make an effort to prevent Charles Boyle from playing with the vaudeville act of Brockman, Mack and company. Boyle signed with the "Black Crook" company under Miller & Plohn's management, it is said, then entered an arrangement to go over to the vaudeville company, changing his name to Mack.

KEENEY HAS A "DEBUT."

Nettie Coleman, the English comedienne, will play here for the first time at Keeney's Theatre in Brooklyn on September 10.

The chorus is being selected for the Cincinnati Fall Festival Association. James Allison, who has the hiring of the chorus in charge, has boiled down the army of applicants to 125, and further elimination is going on.

settle as per agreement. I followed their instructions and it cost me ten. Now what chance has an artist got in a game like that? None. You will do my brother artists and myself a great favor if you will kindly publish this letter. This is the truth and nothing but the truth, so help me God.

Laughing Billy Heins.

Aug. 20.

Editor Variety:

I wish to state that there is but one "Big Scream" and that is Thomas Welch, the original Welch of Welch, Mealy and Montrose. Those using the same are doing my "stuff" and take it from me it will not do them any good. Any one can do most anything when they see some one else do it.

Thos. Welch

(The Original "Big Scream").

Aug. 20.

Editor Variety:

Knowing your valuable medium does not wish to err, would be thankful if you would kindly correct statement made in the last issue in reviewing the "Dreamland Burlesquers."

Since said Lawrence and Thompson have taken the parody on "Grand Old Flag" that Chas. J. Burkhardt wrote. I wish to inform you that I wrote the same. Knowing that Mr. Burkhardt does not desire any one to labor under any different impression, I submit this note.

L. Wolfe Gilbert.

HURTIG & SEAMON'S SUNDAY CONCERTS.

Hurtig & Seamon will conduct the Sunday concerts to be given this season at the 125th Street Music Hall, according to Harry Seamon, a firm member.

The house has been turned over to the Eastern Burlesque Wheel for its shows the coming season, but burlesque organizations do not play on the Sabbath in New York City. All the acts contracted for by Hurtig & Seamon before the house changed its policy have been cancelled.

Mr. Seamon also said that they would have a new vaudeville theatre in Harlem within a year.

WOULDN'T GO TO GERMANY.

Another of the many cases recently of vaudeville acts declining to play the Wintergarten in Berlin before the written contracts were received here is the St. Onge Brothers, bicyclists.

They were booked to open in Berlin last Saturday. After waiting patiently for the contracts until the time when they could make the date had elapsed, the act booked elsewhere.

Talk among artists of the necessity for contracts in hand before leaving to play the Wintergarten date influenced the St. Onges considerably.

The Petching Brothers sail to-day to open September 10 at the Palace in London.

A WORLD OF WISDOM.

There is a world of truth in the following letter. It was written by an attorney in an obscure village in Virginia. The hamlet where the writer of the letter holds out his legal services for the benefit of the populace boasts of a population of 400 souls.

The inactivity in court circles may have been the cause for such a lengthy epistle, but after reading the communication it is easily believable that Mr. Holland has not spent all his life in the "tank station":

Dear Miss ———:

Your father has been to see me and is very much grieved indeed. He says your mother is also deeply grieved. He asked me to talk with him about the matter and I have done so.

Your father and mother earnestly hope that you will change your mind and come home to them, but I am not writing except to ask that you will change the matter steadily in mind and do what you think is your duty.

I do not think like some people that the stage is bad necessarily. I do know, however, you will be subjected to severe temptations, and it's along this line that I want to write you. If at home in the country here you would be subjected to some temptation; if in a city living with your people there would be still more temptation; if in a city living outside of your own family there would be still greater temptation; if on the stage living among strangers and going from city to city you will be subjected to the very greatest temptations. I am referring to a loss of those ladylike and modest manners characteristic of a well-reared young woman, and when these are gone then a loss of virtue and then hopelessly I think you can avoid these terrible evils. In order to do so you will have to be very careful and not become connected with any bad companies or troupe. You can easily do this if you will be very careful. In the second place you can avoid being intimate with any woman whose conduct is not that of a lady. In the third place, you will have to be very careful indeed about immoral men. Some men who dress well and appear to be genteel are nothing but animals in human shape, without any conscience whatever. They would recklessly sacrifice a thousand pure lives. A short acquaintance will develop their real nature, and you can shun them as you would a savage Indian, a roaring lion or the vilest mad dog, because they are very much more dangerous than these animals. If you carefully and cautiously resent the very first intimation of the very slightest character, you will get rid of them. I don't know, but I believe there are some men who dress in trunks who have proved to be ladies. I hope and believe you can find enough of this latter class for your friends. It is much easier to give advice than to take advice. I believe you will appreciate what I say and that you will endorse every word of it, but to apply it is much more difficult. For that reason I beg you to be ever on the lookout, remembering that your father and mother and friends are constantly in dread lest they should hear that their child had fallen.

Now pardon me for a word as to how you should follow and observe this plain exhortation. You cannot be true to yourself without retaining and developing your character. If you do that surrounded by temptation and bad character, like the tree or stalk of corn which is often shaken by the wind, grows stronger and takes deeper root, and to you true virtue will become more and more glorious as your days on earth pass by. The vile and the vulgar with whom you may come in contact will be impressed by that beautiful character and will have the very greatest admiration for the possessor.

I am not talking religion or Bible, but I am talking common sense philosophy which is being promulgated by the very best thought of the world. I am optimistic and I believe that the world is growing better. As the world grows better, respect and admiration for character grows higher. It is a law of our being from which we cannot absolve ourselves however we may try, and there can be no true greatness, no true merit, in any human being unless that human being has a character and is a lover of virtue in its most beautiful and most sublime sense. Good character precedes bad health and bears the relation thereto of cause and effect. If you would preserve that body of yours then let it keep under the electrical influence of a high and lofty character. Another way to maintain your good character and to cultivate the same is to read good books. If you do not care to read religious books there are other good books of high moral tone that you can and should read. When you are sure you have found a high character as a member of your troupe in a woman, then discuss the question of character with that companion.

In a word, do your work well and at your leisure let your mental vision be upward, remembering that purity and progress go together. Please remember, too, that we can never stand still, that it grows better and better or worse and worse.

I wish I could talk more. I am afraid I have said too much already. Please excuse me for this letter. I do most solemnly assure you that I have no motive in writing except to do you good, and for the good of those that I know really and truly love you. You certainly owe your parents the duty of writing to them, and I think I know you will do so. In writing, discuss freely the subject of character, telling them of your success in the battle of life and whether or not you regard a high character as essential to success.

I again ask that you will excuse me and that you will accept this letter as coming from an elder brother. Wishing you success in the development of a high and noble character into whatever profession you may engage,

NEW ACTS NEXT WEEK

Initial Presentation or First Appearance
in New York City.

Signor Germanel, Hammerstein's.
Vinton and Clayton, Pastor's.
Billy Gaston and College Chums, Pastor's.

Nellie McCoy and Company, Twenty-third Street.

Maud Turner Gordon, Keith's.
Sidman and Shannon, Keith's.

"A Night in English Vaudeville."
Novelty Act.
Henderson's.

A "Series of Impersonations" would be a better descriptive line than "novelty act" for this unblushing piracy of Fred Karno's "A Night in an English Music Hall." Jean Bedini, of Bedini and Arthur, fathers the shameless steal and doesn't seem to care particularly who knows it. His name gets the 24-point type on the program. There is not a scrap of the Karno act missing from the robbery, either in the text or the business, nor is there one minute point of variation from the original. The Karno act has been grabbed off in toto and with a degree of minuteness that argues the long and careful study of an expert. The bold larceny extends even to the principals. Harry Hearn in the character of "The Drunk" does an exceedingly skillful impersonation of Billie Ritchie, the former member of the Karno organization, and that he is a decided hit is more to the credit of Ritchie than to him. The wrestler and the conjurer are the same men who played with the Karno company. The act was an undoubted ten strike at Henderson's, as might easily have been supposed, but again this redounds rather to the credit of Karno than of Bedini. *Rush.*

Edwards Davis and Company.
"The Unmasking."
Keith's.

Telling a story of love and jealousy behind the footlights, "The Unmasking," written by Edwards Davis, who also plays the leading role, is in two scenes. It has been said that Mr. Davis at one time in his life contemplated a ministerial career, but gave up the surplice for the paintbox. The sketch played a short time with the Orpheum Road Show last season and is shown at Keith's Union Square Theatre this week for the first time in New York. The first scene is placed in the "green room" of a London theatre, and this setting is unusually pretty for vaudeville, opening on a semi-darkened stage.

The playlet is talky, especially in the first scene, where there is little action. As a dramatic offering it interests and is out of the usual run of vaudeville sketches. Mr. Davis gave a creditable performance, leaning toward the heroic. Mr. Hawthorne was stagy, particularly so in his exits. Adele Blood played the fascinating young woman of title who had captured the hearts of two actors in a listless manner calculated to call down reproach at the worldly men for being foolish enough to fight over her. Vernon Somers and Harriet Lounique in minor characters were somewhat stiff. Warren Emerson as a "dresser" handled a good part exceptionally well. The stage hands bungled during the quick change, delaying at a

critical point. The playlet should do very well. It requires attention and trimming. When that has been accomplished it will satisfy any audience. *Sime.*

Thatcher and Ernest.
Minstrelsy.
Keith's.

Showing the semicircle of an opening first part of a minstrel show, with nine chairs, Geo. Thatcher and Charles M. Ernest are the only persons on the stage. Mr. Ernest as the interlocutor and Thatcher as one of the "ends." The other chairs being vacant, the "imaginary person" idea, long prevalent in vaudeville, is literally worked to a standstill. It is well done, though, and secures plenty of laughs, mostly through the obvious choice of names for the absent ones. There is some new and bright talk, although one or two old jokes fall in from force of habit, and a song for an encore which is given in "one" becomes a continuous affair by Thatcher parodying after Ernest sings a verse straight. Through the real humor of the idea, and the good fun that there is contained in it, Messrs. Thatcher and Ernest have a first-rate comedy act that should be in demand for a long time. *Sime.*

Neil Moran, Dan Baker and Company.
"The Man and the Boy."
Keith's.

Without a proper programed cast of characters, and no author announced, it was impossible to distinguish the characters in "The Man and the Boy," played in New York for the first time at Keith's this week. Neither could one decide whether the sketch had been written or simply built up on ideas taken from "The College Widow," "The Pit" and "In Old Kentucky." There is a plot. It involves \$5,000 to save a Wall street broker from ruin. He recovers this amount by staking his last thousand dollars on the winner of a college foot race. The victor is his son, unknown to the father until after the race has been run. The action of the piece is in two scenes, one an office and the other the grand stand enclosure of a field. The only novelty and the one looked to for the success is a biographical picture of the running race. The comedy is derived from watching the start through a knothole in the fence. The sketch seemed to amuse to a not great degree. The moving pictures add nothing. Comedy could be obtained at this point in a description of the race instead. No one stood out in the company of five. The offering will just about do. *Sime.*

May Yohe.
Soubrette.
New York Roof.

"Animated by a desire to succeed on her merits" is the catchline that Press Agent Fred Donaghey has placed below Miss Yohe's name on the program. Miss Yohe is about to learn that the pursuit of true art is a difficult and arduous profession as distinguished from newspaper induced fame. It may be that she was suffering from a cold on Monday night, indeed it appeared that that must have

been the case. It is unbelievable that the singing voice she exhibited was natural. *Rush.*

Les Georgis.
Comedy Acrobats.
The Behman Show.

Making their first American appearance with the Behman Show, the Les Georgis in comedy acrobatics, the comedy supplied by the man, just passed. Were it not that the woman is a good acrobat this would not have happened. The man has brought over some humor which was dropped here by natives long ago. He has one or two new comedy tricks, but they are not side-splitting. The finish is the double roll off the table and around the stage. The act may do for burlesque, but it is not sensational by any means, hardly reaching the average. *Sime.*

Martin's "Mimosa Girls."
Songs and Dances.
The Behman Show.

Imported especially for Henry W. Behman's new burlesque organization, the "Mimosa Girls," an English troupe of young women supposed to possess comeliness, vivacity and youth, barely escaped a "frost." They sing and dance with a few simple acrobatic tricks, and it may safely be said that there is not a burlesque company travelling that a similar number of girls could not be taken out of the chorus and trained in less than three days to excel this English crowd in everything excepting youth. *Sime.*

The Ruppelts.
Acrobats.
The Behman Show.

For the first appearance here the Ruppelts with the Behman Show depend upon the closing trick. The woman of the team turns nine consecutive somersaults upon a platform supported on the man's shoulders while standing on a table. It is showy and looks dangerous, winning applause. Like most foreign acrobatic acts, the work is slow and methodical. The man has the familiar foreign lounging gait on the stage, and while the acrobatic work throughout may qualify as fair, the lack of dash is a heavy handicap. *Sime.*

The Ferraris.
Dancing Act.
New York Roof.

In so far as the dancing of the women of the team is concerned the act goes well enough, but in the costuming department she displays questionable taste or carelessness. She should use some corset arrangement that would permit of the use of shields. The man does not work well in the team dances, lacking snap and animation. His idea in wearing a bartender's white jacket seemed somewhat out of place. The woman dances the Maxixe with dash and grace, but displays no signal novelty nor enough daring to raise her from the army of dancers which has lately been brought before the public. *Rush.*

James Neill and Edythe Chapman.
"The Lady Across the Hall."
Twenty-third Street.

"The Lady Across the Hall," written by Julian Street, was first presented by Frank Keenan with Grace Kimball as "the lady." While the sketch is not new, Mr. Neill and Miss Chapman are, in vaudeville. Whatever success will be met with is entirely dependent upon the players. Both seem to have been recruited from stock. Some amusement was gotten out of the "business," but neither scored, each appearing peculiarly unsuited to the character essayed. *Sime.*

Carrie DeMar.
Girl Act.
New York Roof.

The use of four girls, all ex-"Seeing New Yorkers," including Fleurette DeMar, who appear for a minute or two in the "flat-iron" scene at the opening of the act, fixes the class of the offering, but in reality Miss DeMar does a single act, having the stage mostly all to herself. This is her first vaudeville appearance alone, and it was evident from the reception accorded her Monday night that she could not enjoy a vogue as a single entertainer. *Rush.*

"The Great Albas."
Novelty Wire Act.
Henderson's.

Billed as "the upside down marvel," Albas makes a feature of a striking trick of sliding down a tight wire on his head unsupported by his hands. It is a "thriller" and should be good for all the time required. It takes a good many sorts of acts to make up a vaudeville bill and some of them get beyond speaking distance with Dramatic High Art. Any one, however, who does anything better than anybody else has the call on the payroll. For this reason The Great Albas is going to be a large financial success to himself. The rest of the wire act is almost as skillful as the feature. *Rush.*

Charles Hitchcock and Company.
"The Deserter."
Olympic, Chicago.

This dramatic sketch from the pen of Chas. Ulrich, a Chicago newspaper man, was originally produced at White City several weeks ago, under the title of "When Justice is Done." It has been changed around since and a colored male servant introduced for the purpose of filling time between the changes of characters played by Mr. Hitchcock and a young woman. The scene is laid in Virginia during the Civil War. The story centres about the love of an officer for a Southern girl whose sole ambition is to wreak vengeance upon the betrayer of her sister, who lies insane in dying convulsions throughout the action of the piece. Mr. Hitchcock could be more convincing. The woman lacks grace and charm as the Southern girl and her voice was hardly distinguishable beyond the fifth row. The sketch is unpleasant, obscure and gloomy, and of the cheap melodramatic brand. It is badly constructed and lacks precision and action. The colored servant is superfluous and adds nothing. *Frank Wiesberg.*

Burlesque Shows of the Week - By Rush and Sime

THE BEHMAN SHOW.

A week ago to-night the new burlesque company called "The Behman Show and Frank D. Bryan's Congress of American Girls" had its opening at the Star Theatre, Brooklyn. Henry W. Behman is listed as the proprietor, with Frank D. Bryan general manager.

The opening performance did not come up to expectations, however. Neither in the manner in which the bill was put together nor the show itself was anything out of the ordinary shown, excepting "Hey-Diddle-iddle," the afterpiece, written by Mr. Bryan and having five scenes. Two were revolving transformations, one a reproduction of "A Night in an English Music Hall" as given by the Karno company in vaudeville. "The Drunk," who should have been allowed more time; "the bad boy" (Eddie Hayes) and the occupants of the boxes were all there. This made the hit of the piece. The opening scene "Cave of the Witches" was effective, but burdened with too much dialogue delivered by Pauline Slosson, so weak vocally that back of the tenth row she was with difficulty heard. "Sun Flower Alley," the second scene, resolved itself into a conversation in "one" long stretched out with some old "business," and only relieved by an animated drop with song at the close.

Frank Bryan's "American Girls" closed with the "human flags." With what seems to be the coming burlesque season finale plague, "Spirit of '76," the "girl act," made a well-liked closing number.

The opening piece occupying twenty-five minutes of time is called "Jimmie Bounce, Huckster," and although in this Pete Curley does good work as well as afterward it should be eliminated entirely. The performance would run more smoothly were "Hey-Diddle-iddle" to open, followed by the olio, and the "Human Flags" to close. The Bryan number could easily stand two more countries.

The olio was most disappointing. The foreign numbers (New Acts) failed to score, and the Masqued Ladies' Quintet, "made up" from the company led by Miss Slosson with four girls in poorly colored dresses, cotton stockings and black masks fell down dismally. Hayes and Wynne with songs and dances got through nicely, Miss Wynne announcing without a blush "an imitation of Vesta Tilley."

Geiger and Walters had the closing number and were set luckily for the tremendous applause which greeted John Geiger's violin playing. Emma Maeder was programmed to have led the orchestra, but did not appear.

There are twelve girls in the chorons, all used by Bryan in his act. They are small with two exceptions, and only one blonde. The English girls have not been made use of excepting for the olio, and the show seems short of females. They appear once only up to 9:45, but work hard after that.

The dressing is not noteworthy, and other than the scenic piece there is no evidence of lavishness. Two pretty song numbers helped, and Frank Manning as a Dutchman earned no distinction without causing any regret.

The show will have to be rearranged. It is too dull for the first hour and a quarter.

Sime.

BLUE RIBBON GIRLS.

James H. Hyde would seem to have failed to realize that the standard of burlesque had risen considerably. His "Blue Ribbon Girls" show, which is holding forth at the Gayety, Brooklyn, this, the opening week, is far from up-to-date in any of the particulars.

The Orpheus Four, a comedy quartet, which was seen about the vaudeville houses last season, furnishes the comedians. As a polite singing organization the quartet was not conspicuous for effective comedy work. In the present position they are infinitely worse than before. They have not the right idea of the demands of burlesque audiences, and when it is stated that they are handicapped by a text that is absolutely inane and pointless the result may be imagined.

The first part was little better than the second, but not for the same reason. The quartet was absolved from blame. The curtain arose on a minstrel first part. Charles Figg was the middle man and the semicircle was filled out with girls in natural color but disfigured by unbecoming flaxen wigs. Louise and Maude Gillett had the "ends." They were in blackface and did as well as could be expected with quite the worst collection of minstrel gags ever. The girls redeemed themselves later with a first-rate dancing and singing number. The minstrel part was partly saved by the songs, all being tuneful and current popular successes. It was noted that nothing in the first half received a cordial reception but the songs, and the two Kaufmanns, members of the La Belle Trio, which also figured in the olio, contributed not a little to this result.

The Orpheus Four closed the minstrel part with a fair medley.

In the olio the Gillett Sisters had a good song and dance and the La Belle Trio used their megaphone. The boys do much better than when they were seen in vaudeville early this summer. Their numbers are better arranged and the ensemble worked out with better understanding.

The Mysterious Musical Bennetts have a fair novelty act which could be called a musical offering only by courtesy. The pair, however, have a number of clever comedy tricks that caught laughs.

One bright spot in the dreary waste of the final burlesque was the act of The Eight English Belles, neatly dressed dancing and singing girls, led by Violet Holmes. Miss Holmes dances gracefully and the girls that fill out the act are clever in the same direction as well as good singers.

The number just preceding this was sung by the Gillett Sisters. "Won't You Throw a Kiss to Me?" was the title and it carried with it a lot of business with a young man in a box that tickled the audience immensely. Another good number was a ballad "School Days" led by Pauline Newton, the only woman in the organization except the Gillett Sisters that figured at all noticeably in the proceedings.

It will take a lot of subduing for the quartet and a quantity of added girl features, for which the material is in the chorus, to make the show go.

Rush.

The Williams Sisters, last year playing vaudeville dates, have signed to go with Pete Clark's "Runaway Girls," playing Eastern Burlesque Wheel time.

THE MOONLIGHT MAIDS.

Dave Kraus' "Moonlight Maids" selected the Dewey Theatre for its first week of the season. The show runs in two distinct pieces, both written by Sam S. Howe, with an olio of five numbers.

There is a visible shortness of comedians, Howe carrying the first burlesque, "A Day at Niagara Falls," entirely upon his own shoulders. The nearest approach to an assistant he has is Bert White as the Irishman. The lack causes the action to drag and gives too much of Howe.

The opening song is "Ship Ahoy," a lively number, but the feminine contingent is conspicuous by the absence of singing voices. Florilla Sanford sings it, and while looking well as the soubrette she is carried through by the chorus. Marie Beaugarde in a Spanish number likewise suffers in the singing department, while Blanche Martin, the "statuesque beauty" of the aggregation, is absolutely without a suspicion of a voice. It's really too bad, as Miss Martin looks well in everything she wears. "I Wonder if Dreams Come True," a pretty melodious quartet selection, is spoiled in this way and might better be dropped. Anna Meek does not sing in the burlesque, but she does wear jewelry.

"A Day at Sheephead Bay" to close is much funnier. For the song "Idaho" in it an extremely effective background has been supplied. The chorus is dressed in pink tights with drab coats, while Miss Martin, who leads, has a pure white costume. It is easily the best thing in the show. There are fourteen girls who are fairly pretty and work well. Three heavy-weights keep the line balanced, but they are discreetly placed in the back row when the tights appear. The show is "clean" and working smoothly for the first week.

Sanford and White open the olio, White does an Italian, changes to civilian dress and again does the Italian "Rose" story of Nick Long's. Miss Sanford, who shouldn't wear long skirts, plays the brasses well, which with White's versatility produces a bit of no little proportions.

Sam S. Howe in his single specialty has written some new stuff, not all good but good enough so early in the season, excepting the obnoxious reference to insects. Two recitations at the end could be replaced, especially that of "Fagin." It is only remindful of Sam Bernard. No one accepts the Warfield imitation seriously.

Morris and Morris, the English burlesque strong men, were put on in place of the "Parisian Living Pictures," not shown for some unknown reason. The Englishmen's act resembles Collins and Hart toward the finish. The wire is observable, although perhaps not so much so to those not trained to look for it. It contains some good comedy and that end is not overplayed.

Blanche Martin and Anna Meek are doing a "sister act" in peachy red dresses and hats. As the girls can neither sing nor dance they are depending on their looks to pass and they succeed.

The New York Harmony Four with one comedian dressed as a messenger boy has some fair quiet comedy. The act is a good one for burlesque.

"The Moonlight Maids" after this week will be known as "The Rialto Rounders."

Sime.

THE TIGER LILLIES.

Campbell & Drew's "Tiger Lillies" will have only themselves to blame if they do not round out into an exceedingly good burlesque offering within the next couple of months. The managers have provided liberally for them in the essentials of original material to work on, attractive costuming and an offering that has the elements of good entertainment. It is now up to the company.

George P. Murphy, the principal comedian, gives promise of doing his part toward this end. The first performance was given last Saturday at the Gotham Theatre in Harlem.

Subject to the usual roughnesses incident to the first showing, and taking into consideration the evident friendliness of the audience, the show made a good impression.

Murphy makes a German comedian away from the familiar type. He has a good dialect and makes his points with certainty. He was best in the opening burlesque, "A Temporary Husband," by Charles Horwitz. There is a string of a plot here, running somewhat to dialogue at this stage of its development, but which should be the groundwork of a good burlesque when it has been beaten into shape. The chorus numbers are fairly tuneful and without exception lavishly costumed. The girls in appearance, dancing and singing abilities show a decided improvement on last year's organization. There is not a big woman in the ranks and the time-honored fleshings are conspicuous by their absence. The nearest approach to display of this sort was a number in the latter half in which the girls wore pantalettes.

There is not a disagreeably suggestive line in the book, although there are several places where opportunity is given.

The second burlesque appears to have been padded out with the specialties of the principals. This made it rather chaotic, but there were funny spots in it.

The olio is weak. Lavelle and Grant, strong men and acrobats, did well enough as the openers. The posing might well be shortened, and the time gained given to the excellent hand-to-hand work. Murphy, who is stage manager, should look that posing act over from the front. He will find one posture to blue pencil.

May Belmont does only fairly in a single soubrette act, but displays a striking costume. George Murphy appears in a sketch with Beatrice Harlow and Charles Barrett that is pirated bodily from Simmons and Gardner's "The New Coachman" and made over to suit burlesque. The aim is made to catch the galleries with usual rough tricks and this end will probably be gained when the principals have worked the sketch up with business to take the place of superfluous talk. Colby and Burke, who had slim parts in both the pieces, have a knock-about comedy act that was much better. The pair, however, could do away with the rougher part of their clowning.

Rush.

Belle Davis, the colored singer who was taken to England by Jennie Jacobs a number of years ago and has played there ever since, will come back next March for an American tour.

Shows of the Week - - - By Sime

PASTOR'S.

An overworked telephone and many repetitions among the different acts at Pastor's this week becomes apparent to the early birds who sit through the "supper show." And the "supper show" is the feature of the bill. Five of the best acts that have appeared here during the early time compose it. Chief among them are John and Mae Burke, who deserved a much later position. The man in a messenger boy uniform, with some old-time piano imitations, lacks originality on these two scores but is a funny comedian, and Miss Burke sings fairly and looks well. If Burke will work over his piano playing and discover something more modern for a character the pair will have an excellent comedy sketch.

Ned Fitzgibbons is another who is just short "something." The "something" in his case appears to be a partner. With a good stage presence and a pleasing voice, evidently untrained, Mr. Fitzgibbons ought to advance himself with ease if the proper means are taken.

Texarkana and Walby constitute a "sister act," and both girls can dance, with one introducing new steps. It is a pity that these girls deem it necessary to sing. It isn't every audience that would sit through the singing.

Marion and Pearl is another team that has a good comedian and a clever acrobat, although both men are acrobatically inclined. The finish is not so well thought out and this should be corrected; also the disconnection prevailing in the act.

Fred W. Dunworth in palming opened the show and his entire act was not seen. In the latter half of the bill the Heffron-Thornton company in "Do You Follow Me?" (New Acts) and Gardner and Maddern in "Too Many Darlings" supplied the sketch portion of the bill. "Too Many Darlings" was written by George H. Emerick. Mr. Emerick is supposed to have died these many years back. Several of his sketches were written along the theme of mistaken identity and in those days the plot was not so antiquated. The idea of a racehorse's name being mistaken for a woman is not only old in these modern times, it is tiresome. The "company" listed on the program were house attaches.

Never has anything funnier than the musical act of Mons. Herbert been seen at Pastor's, nor will another such be expected in a long time. With the able assistance of Mike Bernard on Monday night Herbert showed one of the funniest acts in vaudeville. On a long table over which are spread various musical instruments disguised as table decorations the musician miscalculated his distance. When Mr. Bernard played slowly he was there, but upon the time being quickened notes and half-notes were skipped to make the jumps and the scene resembled a whirlwind of linen. Mons. Herbert should develop the act along these very lines. He will have a valuable comedy offering by sacrificing everything for it.

The Big Three Minstrels, with Leon Blaine replacing Bob Morris and Norah Kelly in her second week appeared, as did Clark and Florette, who replaced Jack Wilson and company.

The Be-Anos in acrobatic contortions with Keno, Walsh and Melrose were also there.

TWENTY-THIRD STREET.

Toby Claude is the featured "name" act downtown this week, and that is about all there is to Miss Claude's vaudeville offering. She is singing three songs, introducing a new idea in song "plugging" during one. Here it is a boy with badly fitting trousers. Miss Claude's first selection is mournful, while in the last she attempts to be kittenish in a badly selected number.

The Zingari Troupe are making a good sized hit with singing. The act has improved considerably since seen at Henderson's and there are now more people on the stage.

In "Ella's All Right," the Norton and Nicholson new sketch playing here for the first time, the dialogue and business remains about the same as on the opening week. Laughs are secured, even from turning an egg with a toothbrush. The sight of a tub used as a garbage pail in view of the audience is not an appetizing delicacy.

John Hazzard in a monologue proved a pleasant surprise. He has some new stories, in fact most all his talk has a fresh sound. With a pleasing delivery, good presence and an uncommonly true negro dialect, Mr. Hazzard was liked. He seems perfectly competent to lift himself away up on the list of single entertainers. The "dog" recitation should be replaced. It is a little weak for an otherwise strong act.

The Gleasons and Fred Houlihan gave their dancing, singing and piano playing without noticeable change and Rhoades and Carter opened the bill with acrobatic comedy. The act resembles Rice and Prevost in makeup, although no copy of that team's work is given. Both are good acrobats, and the straight man takes a dive over six chairs and a table, turning a somersault on the way that would be a feature trick in any acrobatic turn. They received applause for this and on Monday afternoon a bouquet also. The comedy is not up to par. The comedian is stiff and hard in his falls, but that may be remedied, when the act will be in good shape.

Herr Saona takes pains to explain to his audience who he is going to impersonate, excepting the one of William McKinley. The others are so good that no explanatory remarks are needed. There is an unobtrusive girl assistant, dressed neatly, and Herr Saona was kind enough not to impersonate President Roosevelt. Any dyed-in-the-wool impersonator who can overcome that temptation in these days of patriotic finales must be a student, and a "comer" in his class. He should stop talking and employ the aid of the spotlight.

A girl dressed as a maid has been added to the Mosher, Houghton and Mosher bicycle trio, but for what purpose is not made plain. With the exception of one new trick the act remains the same.

The orchestra at the Twenty-third street theatre could stand improvement. There seems to be a carelessness about it that does not help the performance. As the weather is probably the excuse for the show there this week, that may be the cause alleged by the orchestra likewise.

KEITH'S.

Keith's Union Square Theatre is doing business. The warmest night this week the house was crowded with nothing startling on the program to draw the people in. The feature was unknown, and of the other acts new to the patrons George Thatcher, the minstrel man, has the largest reputation. Mr. Thatcher, who has formed a partnership with Chas. M. Ernest; Moran, Baker and company and Edwards Davis and company are under New Acts.

Billy Broad, monologist; Musical Huehn, the Lyric Trio and the Alpha Trio were on the early part of the bill. The last-named three have a hoop-rolling specialty much improved in appearance since last seen, although the actual work remains about the same. The dressing is neater, particularly so with the clown, while the addition of a black drop makes an effective background.

Hendrix and Prescott also show great improvement since a year ago. The girl is dressed in what looks to be expensive gowns, very becoming to her, and the boy is dancing now in the top-notch class. He "taps" as well if not better than anyone who has come along. The team receives plenty of applause, not a little of which comes from Miss Prescott's magnificent coiffure.

The comedy man of the St. Onge Brothers on the bicycle is prolonging the funny work in the opening, even repeating one fall three times. It seems an abuse of good-nature. He should work more quickly, passing from one trick to another; also come on the stage earlier than he does. For an encore there is a monologue accompanied explanatory of different positions on the wheel which is funny enough in its way and would be better were more original talk inserted. Some of the jokes used were common talk before the bicycle made its first appearance. The act is unquestionably liked and the encore creates a more favorable opinion than the riding.

The usual Keith "favorite" soprano was there in the person of Laura Millard, who attempts popular melodies with no singing capacity for the experiment. Miss Millard suggests a choir singer of repute with a leaning and a longing toward "Ave Marias." It might be beneficial were she to place Gounod's in her vaudeville repertoire.

After a European trip James H. Cullen is back with "some" songs, the most prominent of which is Geo. M. Cohan's latest, and the oldest "Brother Masons," the selection first used by Harry Bulger on the New York Roof years ago. No one has been caught singing it since. If Mr. Cullen gave the same selections in London it is reasonable to suppose that he was not understood or misunderstood.

Sherman and DeForest with a "company" played "Shipwrecked at Port Arthur" with new comedy effects, and a couple of burlesques of the sketches on the program. Mr. Sherman has introduced a cannon into the act and it is as funny as it is noisy. Caron and Farnum in acrobatics closed.

Major Burke, secretary of the White Rats, is away on a two weeks vacation. Edwin Keough meanwhile is holding forth as acting secretary.

WILL HUSTLE TO PLAY.

Sam Sidman proposes to play two engagements next week, one at Keith's Union Square and the other with "The Girl From Paris" at Manhattan Beach. He says he can make the two if the Keith house manager will consent to placing the Sidman-Shannon sketch on before 8:45. This will let him off the stage at 9:04, and he declares that with an automobile he can reach the Beach in time to go on at 10. This, of course, does not include any calculation on balky automobiles or arrests for breaking the speed ordinance.

CAUGHT A FORGER.

Percy Williams and William Morris spent the greater part of Thursday in court prosecuting a former employe of Williams who it is alleged had a playful habit of drawing checks to the order of Morris "for commissions" and placing them before Williams to sign, then endorsing Morris' name and collecting.

MORRISON WILL BUILD.

Patrick Morrison will commence building a modern playhouse on the site now occupied by his Rockaway Beach theatre as soon as the present season closes on Labor Day. The house will have a fifty-foot frontage and extend back as far as the present edifice.

ED BLONDELL ON THE LOOKOUT.

As he is about to start on a vaudeville tour, Ed Blondell carelessly says he will lease a New York theatre for vaudeville if one can be had, absent-mindedly adding, "Be sure to say that it is downtown."

Belle Wilton will be the leading woman with "Vanity Fair."

John Kaleta will presently put on a "girl act" with himself at the head.

The Sharp Brothers have received an offer to play the Palace in London next August.

Max and Morris Burkhardt have received an offer from Weber & Rush to join one of the firm's shows.

Max Witt's two girl acts, "Six Sophomores and a Freshman" and the Four Singing Colleens are booked solid for the Keith time. The Sophs open at Poli's Hartford 27 and the Colleens at Keith's Providence September 3.

Joe Palmer and L. Wolfe Gilbert will go into vaudeville as a team.

Harry A. Bailey is the manager of Weber & Rush's Armory Theatre at Binghamton, N. Y., which opens to-night.

The Theatrical Cipher Code published by the Theatrical Code Publishing Company at Los Angeles, Cal., would prove an inexpensive money-saving piece of property for the artist. With its assistance the cost of telegrams is reduced to a minimum, while conversation by wire between members of a family may be carried at great lengths by a few simple words. It is a book to recommend.

Shows of the Week - - By Rush

NEW YORK ROOF.

If Joe Hart wants it understood that he is running a vaudeville entertainment in opposition to the Victoria Roof he will have to set a faster pace than was apparent Monday night.

"That Quartet" and the Four Lukens at the tail end of the bill livened things up when it came their turn, but by that time the impression of the show had been made.

The Ferraris, dancers; May Yohe, singing act, and Carrie De Mar are under New Acts.

"The Crickets," Joe Hart's musical sketch, has not improved particularly in the many weeks since it was last seen hereabouts. Norma Seymour does poorly in the soprano part. She has an odd idea of what is expected of her and appears to think that when her voice breaks on high notes the circumstance is the occasion for merriment. In several other instances she found amusement which escaped the audience. The girls worked but indifferently and all hands still wear tights of cheap material. After that nothing remains but an apparent aim toward the spectacular and this is not lavish enough to carry the act.

Sid Baxter opened the bill at 8:30. He has an excellent layout of tricks on the slack wire, using some new work and dressing up the old tricks so that they seem novel.

Paul Le Croix has a decidedly novel comedy juggling act. His opening tricks with the three balls were well done and showed a number of clever variations from the usual routine. The closing trick involving the use of three "bouncing" hats was novel and gave a good comedy touch. There is no occasion for talk in the act and Le Croix should drop it; also working out a better finish.

Rosaire and Doretto are not up to standard as knockabout acrobats. The comedy man takes falls badly and at no time does anything that would make him eligible to the Comedy Club. The straight acrobatic end does a quantity of class A ground tumbling, with a number of clean forwards and somersaults.

Al Leech and his Rosebuds made good entertainment in the far-away days when the act was new, but repetition has made it too familiar to vaudeville audiences. Leech's loose dance was the best in it.

Sylvester, Jones, Pringle and Morrell ("That Quartet") scored their usual ten strike, having been the maintenance of the Roof this summer.

The Four Lukens in their sensational and pretty casting act closed the bill excellently. Both "fliers" are well broken in and the boys have never worked better together.

There will be another week of "Hart's Personally Conducted Vaudeville" before the Roof season closes. So far this season the New York has proven a big advertisement for Hammerstein's. Other than "That Quartet" the only satisfactory permanent feature on the Roof has been the orchestra.

Lily Seville, the English comedienne, returns from London to-day. Miss Seville opens her season September 3 at Keith's Union Square Theatre with a new act.

HENDERSON'S.

John Bedini's "A Night in English Vaudeville," the Keith's cheap copy of Fred Karno's "Night in an English Music Hall," monopolizes attention and "The Great Albas" and Quigg, Mackey and Nickerson are under New Acts.

The rest of the bill runs to fair individual merit, but is without "name" attraction. Marzella and Bartholdi's trained cockatoos hold over for the second week and amused the house. It opened the bill.

The Messenger Boys' Trio was well liked because of the parodies and Hebrew comedy of one of its members. This act formerly was Howard, Howard and Dunn. Howard and Howard are gone but not forgotten. The Hebrew messenger boy of the trio is a pretty close copy of the younger Howard in material, but not nearly so as to style.

The Grand Opera Trio in the "Faust" number deserves classification close to the top. They do only the prison scene, where the soprano is heard to good effect.

Carroll and Baker, the Hebrew dialect pair, are offering a dancing act with the talk and comedy makeup scratched. They dance fairly well and work hard, but without the dialect incidental the offering is rather light.

The Shubert Quartet have not the style or stage presence to pass with a straight singing act. The voices are fair, but the combination offers little more by way of entertainment than a scratch quartet gotten up for a church entertainment.

May Walsh was attractive enough and sang her three numbers acceptably, but is hardly strong enough to hold down a twelve-minute stretch alone. With a partner and a suitable sketch she should do better.

The Abdullah Brothers are excellent in a comedy acrobatic act. A little of the blackface comedy man would be enough. He is given too much room. The hand-to-hand work of the acrobats is smoothly done and a touch of faking is properly handled to make the most of the tricks.

La Dent, billed as "The peculiar juggler," displays an unusual degree of deftness and skill in his early juggling with three balls. The tricks follow each other with speed and are executed with exceptional smoothness. He has two or three effective ones that have not been seen before, but the comedy he gets out of a series of printed banners is, with one or two exceptions, not worth while.

Marsellies, a contortionist, followed a familiar routine, all well done. The act gains much from an attractive setting. The Bradfords and Pearl and Diamond, Spanish dancers, completed the bill.

RESTRAINS TRUSTEES.

Newark, O., Aug. 24.

Charles E. Matthews, manager of the Auditorium Theatre, has secured a temporary injunction against the trustees of the house, enjoining them from removing him from office or interfering with his work. Matthews sets forth in his application for a restraining order that he was elected for a year. He is bringing another action to recover commission for his bookings.

BRIGHTON BEACH.

What with a construction gang working overtime on the stage, the telephone bell ringing madly in the rear of the orchestra and the Coney Island trains whistling merrily just outside conditions were rather against the performance Tuesday afternoon.

Virginia Earl apparently filled up the ranks of her "Johnnies" at the last minute, the bass and the "Sentimental Johnnie" of the act coming in too late to have their names on the program. The act appears again on the same bill with Howard and Howard, and the rivalry of the two acts for the use of "Cheer Up, Mary," seems to have been settled in favor of Miss Earl. The Howards appear first, but Miss Earl's boys sing the number.

Al Shean and Charles L. Warren are playing the travesty on Captain Kidd. It has been almost entirely reconstructed as to text and business and a new finish has been provided. It is now in line to make a valuable successor to the burlesque "Quo Vadis Upside Down." "Kidding the Captain" is a better laugh-maker than the other sketch. It has more humor and is of better quality, without getting into the extreme of noisiness and knockabout that marked the old act. Al Shean makes up for his German comedy part just as he did before, but there is better opportunity here for the exploitation of his excellent characterization, and Mr. Warren has unlimited scope for his 40 H.P. voice.

Nora Bayes has worked out a serio-comic-dialect-singing act that furnishes an agreeable variation from the familiar type. Her burlesque Spanish dance was genuinely funny and scored strongly. Why she spends so much time poking fun at herself in verse is not entirely plain, nor is it in good form.

The Delmore Sisters did well in the opening position against a double handicap. Carolyn Delmore had a severe cold and the dampness all but put Drucie Delmore's violin out of commission. The girls have a first-rate musical arrangement and put enough variety into the act to make it go entertainingly.

Mr. and Mrs. Howard Truesdell and company are still making "Aunt Louisa's Advice" one of the talkiest of talky sketches. Mr. Truesdell gets laughs from the easily amused by methods that were better left to burlesque comedians. He has not the knack of making the light comedy role convincing, and by way of making up for his deficiency uses the expediency of clowning the part. It takes all grades of comedy to reach all of a vaudeville audience, and the Truesdell sketch gets the limit of laughter out of the gallery.

Howard and Howard hold to their old routine and scored one of the substantial hits of the bill. The Three Clares, two men and a woman, closed the bill. The act would be better for a good deal less knockabout comedy by the two men and enough more of the straight work to take its place. Both men do well in the straight tricks, although they offer nothing especially striking. The giant swing with a flyaway by the woman at the finish looked well.

AIMEE ANGELES OUT.

Through cancelling an engagement of a week at Brighton Beach it became known that Aimee Angeles has given up her intended vaudeville tour for a contract with the Shuberts.

Miss Angeles may play in "The Blue Moon," a Shubert production.

MISS CARLE NO LONGER "AGENT."

America's only female vaudeville agent, Ida M. Carle, will give up her present office in the St. James Building on September 1, practically retiring as an agent, although she will continue to direct the tours of her present acts and such others as she may care to undertake.

Miss Carle was formerly a newspaper woman and will return to that vocation this winter, acting as press representative for two New York theatres.

EXCITEMENT AT LUNA PARK.

Washington, Aug. 24.

Barlow's elephants, which are appearing at Luna Park this week, caused considerable excitement Tuesday when they broke out of their quarters not far from the park and started to roam about the suburbs. There were four elephants at large, and the runaway quartet strayed through the park and destroyed some property. The park attendants gave chase and two were sent to the Emergency Hospital.

BRINGING OVER FAMOUS MODEL.

Henriette de Seris (Madame Jean Marcel), who is now touring France, will return in November with sixteen people for a big living picture act.

Madame de Seris also brings to this country "La Cleo," a noted Parisian model, who will appear in a single act similar to that now presented by La Milo on the other side, with a different choice of subjects.

WESLEY'S MYSTERIOUS ACT.

"Silent Tate" is an English act about which Louis Wesley, the agent, is throwing a great deal of mystery. Mr. Wesley will not allow his foreign card to be called "the" Silent Tate even. What he or she will do in vaudeville is a profound secret. The act comes over in November. The Carls, foreign comedy acrobats, will be brought over about the same time by Mr. Wesley.

HAMMERSTEIN'S ROOF STAYS OPEN.

Oscar Hammerstein has decided to keep his roof garden open one week longer than originally planned, owing to the absence of any sign of a change in the weather conditions. This will necessitate considerable shifting in the part of the attractions booked, some being of no use on an outdoor program. The Pays hold over, but Julius Steger was canceled.

BAYONNE VAUDEVILLE PERMANENT.

Manager Schiller of Bayonne, who was to have booked legitimate attractions at his house for the winter, has concluded to continue his vaudeville policy throughout the regular season.

August Bank Holiday has boomed things, and with gratefully cooler weather the boom will no doubt continue.

It is said an American syndicate plans to buy the Lyceum when it goes on sale.

A new Hippodrome opens in Putney later, but will list with the syndicate halls. W. Payne leaves the People's Palace, Tottenham, to succeed the late Frank Weeks as manager of the South London. Frank Seddon fills the vacated post at Tottenham.

Jesse Sparrow's venture, the Camberwell Empire (formerly Metropole), opens September 3. Sparrow is a keen and hawk-eyed man and is quietly picking up a great many valuable acts overlooked by other managers in the great human sea of London. He left Stoll's Camberwell Palace, only a stone's throw distant, because he could not be manager in fact as well as on the bills. Stoll will find him hot opposition. Percy Ford is to be his acting manager.

Harry Rickards paid \$2,500 into court and appeared against the Glinserettis, who won the same sum by making a contract stick after changes in troupe personnel that did not deprecate the act. Some hard-thinking artistes say Rickards will lose again, though opinion is divided. In signing the Five Whiteleys to go to Australia in August, 1907, Rickards obtained the signatures of the three principal members of the troupe. Sylvio, comedy juggler, sails the same time as the Whiteleys. Gracie Graham, who has also been in South Africa and South America, gets farther sailing from Rickards. The trip is six weeks to Melbourne and five to Perth, with interesting stops at Plymouth, Gibraltar, Marseilles, Naples, Port Said, Aden and Colombo. It is said a Continental circus man will soon open at Hengler's, vacated some weeks back by Volpi's Italian Circus, now en tour. This news is not yet confirmed, but my informant says negotiations are likely to be clinched and adds that the manager has for one attraction a troupe of fifty trained horses.

After a long truce there is prospect of another sketch prosecution. The agreed time limit is thirty minutes, but in some cases this has recently been exceeded.

At the August Bank Holiday opening of the Leight Theatre the manager blandly explained that gallery admission had been raised one penny on Saturdays and Mondays in order to provide a uniformed "chucker out" for the bad boys.

Joe Craston and Miss Cashmore have sailed for the Coliseo Argentino in Buenos Aires. La Belle Otero has sailed for the same seaport, now the largest city south of the equator, and as a show town one that should receive more consideration from showmen in general.

The Variety Artistes' Federation has just elected its large executive committee of 128 members. That is a big crowd, but the idea is that artistes travel incessantly, and by this plan members of the executive committee will be constantly turning up to do missionary work at the

many provincial meetings which are held in all music hall towns. The 126 divide into three classes of forty-two members each, elected for three years, two years and one year, respectively.

It would burden your space to give full voting details, but the votes for some of the three-year committee are appended: Bransby Williams, 723 votes; Gus Elen 640, Harry Tate 622, Albert Voyce 620, W. H. Clemart 610, Will Poluski 600, Fred Russell 594, Dutch Daly 593, Harry Lauder 587, Harry Mountford 541, Harry Delvine 534, Percy Delvine 529.

On the two-year committee were many excellent men, including Max Berol Konorah, president of the International Artistes' Lodge; the Donaldson Brothers, Max Rose, William Berol, Max Sterling, Albert Schafer, Atroy the juggler and other names of fine standing. Even your humble correspondent is guilty of being a member.

The one-year committee was thoroughly satisfactory, and the body as a whole is composed of gymnasts, acrobats, sketch artistes and comedians, while various nationalities are liberally included. Dutch Daly will serve as Federation treasurer, while the trustees are Paul Martinetti, Joe Elwin and Edmund Edmunds. The membership is now over 2,600.

The touring circus manager Frank Filis, who made big money with the "Boer War Show" at the St. Louis World's Fair, is now settling down in a permanent Hippodrome at Johannesburg.

"The Financier" says variety conditions are improving in London, but provincially the Moss Empires will fail to equal previous achievements and their shares are quoted at less than half their former value.

Paris theatres have been taking votes of the audience on the matinee hat, and 58,319 voted "hats off," while 51,767 voted for small hats. "No interference" was the dictum of 1,656.

At the Oxford Victoria Monks is doing "Moving Day," a song which shows her ejection, furniture and all, from a meanly furnished room. Then the room itself fades from sight and the gentle and harmless Victoria is led away by a policeman. The singing is very effective, but the makeup of Miss Monks is not in keeping. She wears a costly low-cut Parisian ball dress, while her fingers are on fire with diamonds, any one of which would have paid the rent.

Harry Nichols, fourteen years principal comedian at Drury Lane and five years the same at the Adelphi, also part author of "Jane" and "A Runaway Girl," is the newest recruit to vaudeville. He will play a farcical character in a new sketch and Concert Director Ernest Cavour will date him.

LONDON NOTES

By C. C. BARTRAM.

VARIETY'S London Office, 40 Lisle street, W.

The Variety Artistes' Federation now counts 2,542 members. Its attitude of late is quite as firm but perhaps more diplomatic, the idea being to use its moral force to cultivate friendly relations and mutual good understanding.

Though her final appearance has been twice announced already by enterprising managers, Fougere has arranged to come back from Brighton for yet one more week in London, for which she gets \$125.

The proposed Shepherd's Bush site for the Franco-British Exhibition in 1908 is ninety-eight acres at the end of the "tuppenny tube," a space about four times as large as Earl's Court. Against this the Crystal Palace sets its claims.

Harry Fragon's success at the Tivoli continues most pronounced and his re-engagement here covers all his open time for three years, assuring his London future. His English name is Potts and he sought and found fame on the Continent because the live agents of London couldn't get him a shop.

Mr. Butt of the Palace has just cancelled a fine American act for playing the Hippodrome, so it seems he can do a bit of barring too.

Henry Kemble, manager of the Cork Palace, has been here for some days signing up many acts, as the Theatre Royal is to play variety against him.

The Lyceum is to be sold. At Margate the new Palace and Winter Gardens will open about Easter.

According to the London County Council the music halls of the city seat 53,641 persons and the theatres 71,015.

There is said to be a dearth of ballet dancers just now, and though two hundred are wanted for America it is a hard hustle to find them. The present summer has been extra warm, for England, breaking all records as to hours of sunshine. The business "at the 'alls" has suffered proportionately.

By CHARLES LEONARD FLETCHER.
London, Aug. 16.

M. B. Leavitt, the international theatrical-burlesque-vaudeville-all-star minstrel impresario, has for the past few weeks confined himself to sidewalk conversation about his plans for the coming season. He has insisted right along that he has some big minstrel names under contract who are ready to sail for London at a moment's notice. The long delay, he explained, is caused by the difficulty encountered in securing the proper theatre for his mammoth minstrel show. He had his eye on Irving's old Lyceum Theatre. He has taken a couple of looks at the Coliseum and a peep or two at the Shaftesbury. But it takes a lot of nerve and money to open up these closed thea-

tres. Which of the two he lacks is easily imagined. Mr. Leavitt evidently does not like to appear idle at any rate, so last Monday called on a prominent judge and asked for an injunction restraining Mabel Bardine from appearing at Oswald Stoll's Shepherd's Bush Empire in her sketch "Nell of the Music Halls." He succeeded in causing Miss Bardine considerable annoyance, but her business representative, Ben Nathan, convinced the judge that Mr. Leavitt had no valid reason or cause to ask for such a proceeding and he promptly refused the injunction. Mr. Leavitt claimed he had a contract with Miss Bardine whereby he was to manage her English tour, but Miss Bardine was able to show proof that Mr. Leavitt had not lived up to the terms of that contract. Miss Bardine will continue on the Stoll tour with her sketch under the management of Mr. Nathan. Nothing further has been heard this week of the Leavitt minstrel organization from America. We are waiting.

Harry Lauder, the Scotch comedian, returned to London and opened at the Tivoli Monday Bank Holiday. He almost stopped the show so great was his welcome. America wants Lauder, but his popularity is too great here. It is the same with R. A. Roberts, the greatest protean actor on earth.

Harry Tate is another native comedian who is so much in demand he can find little time for foreign shores. You will see him this autumn, but not for long. He produced a new act called "Gardening" at the Oxford Monday. It is far ahead of his previous hits, "Motoring" and "Fishing." Tate has numerous No. 2 companies presenting his skits on tour and will soon be able to retire.

Harry Fragon is still another clever comedian who has come suddenly to the front and who is signed for years ahead.

Connie Ediss, who to my mind is the Marie Dressler of England, has for the nonce forsaken musical comedy and makes a trial plunge into the halls on Monday next in conjunction with H. A. Lytton, also a stranger to the halls.

Jesse Sparrow, for years a popular manager at the Camberwell Palace, a hall at which many American turns have been particularly happy and successful, has started out on his own hook, taking charge of the old Metropole Music Hall in Camberwell, calling it the Empire. It is to be run in opposition to the syndicate.

Millie Fougere has figured very prominently in the courts and is in demand at the cheaper halls. She is at the Alhambra, Brighton, this week, a very high class place. I am told she toned down her material and was an acceptable attraction from the managerial standpoint, meaning she drew large crowds.

Hal Godfrey returned to town Monday and is playing Collins and the London. At the former place he is substituting for Joe Elvin, a big London star. Mr. Godfrey is so busy with his correspondence he has Ben Rosenthal, the Leicester square sage, acting as private secretary for him.

Why is it that Millie Lindon, the most refined comedienne over here who has not visited America, has not been offered Yankee managers? I have never met her personally, that is why I ask the question. We have none like her. R. H. Douglass is a comedian who ought to be brought over also.

THEATRICAL PROSPECTS BRIGHT.

This ought to be one of the best seasons in the history of the show business if the ordinary indications are to be counted upon. One of the surest omens in the past for the business of the ensuing theatrical season has been given by the condition of the circus takings during the summer. This year will go down into history as being altogether the most successful one the circuses have ever enjoyed. The big business done by the Barnum & Bailey show in what is known as the "Jumbo" years and that done by the Forepaugh-Sells show the first two seasons of the "Loop the Loop" are traditional as the records of the white tent patronage. The tent shows this year have only to finish as strong as they have been going thus far to break those records.

Barnum & Bailey's show has been playing in the East and broke in some new territory for the "big show" by invading the "blue nose" provinces of Canada and doing an enormous business in Nova Scotia and New Brunswick. They are just about now completing a Canadian tour and will come back into western New York, Pennsylvania and go South for a brief term. The Forepaugh-Sells show has been operating in the Middle West and West with unvarying success. The Ringling Bros. began in Chicago, made a flying trip East as far as Philadelphia, where on their first visit they did an enormous business. They then turned Westward into their own territory, once again doing the usual turn-away business. The John Robinson show in its eighty-eighth year has been playing the Middle West and East, and as usual will make a long tour South, the season not ending until December. The Wallace show, that seldom comes east of the Alleghenies, is another big circus that has been doing a terrific business.

The Carl Hagenbeck show, enlarged from a trained animal exhibition to a complete tenting show with circus, menagerie and hippodrome, has been the circus sensation of the year. All sorts of predictions were made that it would fall down. It seemed to seek opposition of all the other big shows and got plenty of it, but through it all it held its own. It played Philadelphia ahead of the Ringlings' and several of the "Barnum" towns in the East and then did what was supposed to be a suicidal thing, played Chicago in the middle of the summer, something no other show has ever attempted successfully. To the consternation of all circus wiseacres its business was phenomenal and it will doubtless finish the season a winner. The Sells-Floto show has had strong opposition all season with the Forepaugh-Sells show in the West and Far West. But it has done a good business.

Of the dozen smaller shows nothing but good reports have come in. Most prominent of these is the Frank A. Robbins' show, which has been touring New England, Long Island, New Jersey, the lower part of New York State and will finish the season in Pennsylvania and the South. It has not had a week since it opened that has showed a net profit of less than \$2,000.

All of which seems to mean that the "hall shows," as the circus people term theatrical attractions, will do an increased business all along the line the ensuing season.

SUMMER PARKS

An attempt will be made this year for the first time to continue Ponce de Leon Park at Atlanta, Ga., throughout the winter. The plans for the new park at Jacksonville, Fla., call for the same arrangement. With the Ponce de Leon it will simply resolve itself into an experiment, and if not successful the season will terminate when that fact becomes evident. Up to date, with the weather in the consideration, this has been the most prosperous season the Atlanta park has yet had. Having to endure fifty-eight days of rain out of two months, the attendance mounted steadily upward notwithstanding that drawback.

The waning of the Pittsburgh park season has caused the publicity promoters to bestir themselves. Dream City's press agent managed to discover a row among the lady cashiers, through which feat he accumulated some valuable newspaper space, and this fired the ambition of Luna Park's eminent dreamer. The best he could do was to threaten to pull off a real bull fight at his resort, but the Humane Society was easy, and J. S. Bell, its superintendent, is making dire newspaper threats of what will happen if the endeavor to give the favorite sport of the Spaniard and Mexican goes into effect.

The subway under the Northwestern Railroad tracks at Milwaukee has been completed, and will be open to the public for the first time this week. It will be the connecting link between the present Wonderland Park and new Wonderland on the river, which will begin to assume shape about September 1. Since the completion of the underground passage river parties can reach the park without crossing the railroad tracks.

The passage is thirty-five feet wide and will be ornamented and brilliantly lighted by electricity when "Wonderland on the River" opens next summer.

"White City" at Syracuse, N. Y., is becoming financially troubled after a losing season. Several employees of the park have discharged themselves for different reasons, mostly because salary day kept so far away continually. Geo. F. Kerr is manager of the park and he has illustrated to Syracusans what a beautiful failure may be made of an amusement enterprise through mismanagement or ignorance. An effort is being made to raise funds in New York City to carry the park on. "White City" may open again next summer, but there will be another manager in that event.

Glenhaven Park, the summer amusement resort near Rochester, has been given over to a military and spectacular carnival this week. B. E. Wilson, the manager, secured a number of special attractions for the event. The carnival will probably run two weeks, although it was at first intended to last not more than ten days.

Last week at New Orleans Athletic Park, together with all improvements and the lease expiring in 1910, were put up at auction. It was announced before the sale that no bid would be operative

under \$7,864. The highest price reached was \$3,500 and the sale was declared off.

One of the newest of park novelties is the "mystic swing," placed in operation for the first time at Athletic Park, Buffalo, N. Y. Ground is excavated and two gigantic shafts are placed in juxtaposition about twenty feet apart. A room about twenty feet long by fifteen feet wide is constructed, carpeted, papered and furnished in a style leading one to believe that they are walking into a parlor of a home. A large steel shaft is placed through the center of the room. From this, which is painted white, is suspended by iron arms a wooden car capable of seating eighty people. The passengers are hardly seated when the swing begins to sway; then the walls are placed in motion, and presently the floor is where the ceiling ought to be. At this point the occupants feel as though they were about to be turned completely over. The sensation and novelty of the device has attracted considerable favorable comment in Buffalo. John J. Brown, the managing owner, in conversation with Variety's correspondent, explained the amount of carefulness necessary in the construction of the swing. "The shaft," said Mr. Brown, "must be absolutely pure steel and thoroughly tested for flaws; for when the swing is full of people there is a weight of several thousand pounds on the shaft, so you can readily see a flaw might cause a collapse, which in turn might result in the death of some person, the responsibility for which could be placed on our shoulders if negligent in this regard. The room is turned on its axis by a ten horse-power motor in charge of a capable electrician. We are well pleased with our business this season," said Manager Brown in conclusion. "We believe that novelty is the order of the day in the amusement business, and we intend to please the pleasure-seeking public."



THOS. W. PRIOR.

Mr. Prior is occupying the position of publicity promoter at Chicago's "White City" this summer. His efforts in that direction have been made noticeable through the attention they attracted. Mr. Prior is the thorough newspaper man, having a legion of friends, and never allowing the opportunity to add one more to pass by.

Cobb's Corner

AUGUST 25, 1908.

No. 26. A Weekly Word With WILL the Wordwright.

I MISS YOU IN A THOUSAND DIFFERENT WAYS.

When I heard that beautiful song "Absence Makes the Heart Grow Fonder" I thought I would rather have written it than any of the many song hits I have been fortunate enough to have written. Now I have attained my lifelong desire and I can offer you

I MISS YOU IN A THOUSAND DIFFERENT WAYS.

Words by Will D. Cobb.

Music by Gus Edwards.

CHORUS:

I miss you in the morning, I miss you all the day,
I miss the bliss of your goodnight kiss,
And since you went away
My arms for you are aching, and thro' lonely nights and days
I miss you, yes I miss you, in a thousand different ways.

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Have you heard Mme. Slapoffski and Dick Jose sing it?

Send this to her and she'll come back.

WILL D. COBB,

"Wordwright,"

No. 1512 Broadway.

CORRESPONDENCE

CHICAGO, ILL.

By FRANK WIESSBERG.

VARIETY'S Chicago Office, 79 S. Clark street.

With mercury hovering about the 92 mark in the shade, the temperature registered the hottest point in Chicago this summer. The humidity in theatres became so oppressive that many had to leave the theatres before the performances were half over.

MAJESTIC (Lyman B. Glover, mgr. for Kohl & Castle).—Stella Mayhew is the stellar attraction. She sings three songs, each liberally applauded. Adelaide Hermann in a picturesque setting with her magical apparatus and accessories demonstrated experience and alertness as a magician and illusionist. George Evans in his second week added a lot of new talk, but his improvised topical jokes predominated. Joe Flynn with a batch of rapid talk had many plaudits. Tom Fortune and Josephine Davis have a fair comedy act in which singing and dancing are most important. The sketch itself is simply an excuse for their really clever specialty. Bard Brothers are remarkable gymnasts. The Bander Lovelle Trio, comedy cyclists, deserve credit for their trick riding. The comedian does not stretch the comedy to the point of burlesqueness and his unassuming methods are good. Fred Millan is an accomplished violinist and he is accompanied on the piano by a sister. Johnstone and Cook are fairly good in a comedy sketch. Powers and Freed in a straight musical act pleased, and Kathryn Pearl sings several songs in a pleasant voice and manner. The Coltons in singing, talking and dancing have a lot of conversational jokes heard frequently. Some pleased.

OLYMPIC (Abe Jacobs, mgr. for Kohl & Castle).—Carter De Haven and Flo Parker head the bill. They were at the International last fall and aside from the several new songs the act is about the same. Lee Harrison introduced for the first time here the new Coban song and achieved immediate favor with it. The several stories rendered by Mr. Harrison and the Sherlock Holmes song were applauded to the full extent. The Pekin Zouaves give the best performance of its kind seen here. "The Watermelon Trust" failed to report, and Mazuz and Mazette, comedy acrobats, occupy the place made vacant. They are unquestionably good acrobats. Robert Whittier and company in "Tangled Relations" have a consistent and delightful playlet. There is plenty of action and ginger in the act to place it above the ordinary run. There is a musical comedy atmosphere about the singing and dancing specialty of Caprice, Lynn and Fay, three comely and graceful young women. They dress well, are good dancers and make a captivating appearance. Beatrice McKenzie in better voice than ever sang three songs charmingly, each loudly applauded. She is in the front rank of high-class vocalists. Charles Hitchcock and company (new acts). O. M. Mitchell demonstrated his power as a ventriloquist and ability to deceive with his ventriloquial methods, and with some new talk the act ought to be above the average. Leonard and Louie, hand-to-hand equilibrists, show muscular strength in some difficult feats. Ed and Kittie Deagon, comedy sketch, give a burlesque on the large theatre but similar to the one introduced in the act of Emmons, Emerson and Emmons. Deagon has a good baritone voice and with rejuvenated talk the skit ought to be worthy of a good place. The woman is too cold in comedy. The finishing specialty is good. Frank Hall played the concertina as if he knew the audience was waning and did not wish to disturb it. Some of his selections pleased.

HAYMARKET (Wm. Newkirk, mgr. for Kohl & Castle).—After a few months of idleness Kohl & Castle, encouraged by the increased attendance at their downtown theatres, reopened the Haymarket. The bill for the opening week consists mostly of acts seen downtown recently. The system of playing the same acts over the circuit of the three theatres will be in vogue, only that instead of giving artists three consecutive weeks in the city they will play two and return to the third house

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GREAT IRISH NOVELTY BALLAD

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TROCADERO (I. M. Weingarten, mgr.).—This is the last week of summer burlesque. The occasion places Ed Morris, the only remaining member of the original summer company, and three improvised associates, James Thompson, Jack Collins and Leo Leo, in the centre of hooftown in a cumbersome and blunt absurdity entitled "The Village Doctor," which has served for many years as an after piece in stock burlesque houses.

FOLLY (J. A. Fennessy, mgr.).—This theatre opened for the season decked in gala attire. Nothing in the way of attractive decorations has been overlooked and the result is most gratifying. If Tom Miner's "Bohemian Burlesques" is a true example of what the Western Wheel will send here we can be assured of some rattling good shows at the Folly this season. The company presents two burlesques, "A Day in Arizona" and "Fun in a Sanitarium," both ostensibly staged in musical-comedy style. The pieces are notable for the absence of slap stick devices. The dialogue is not especially new or droll and much of the liveliness is effected through the clever work of the company. The costumes are a profusion of colors and several changes are made by the good-looking and shapely chorus. The musical numbers are frequent and ambitious. The equipment is new, sparkling and radiant, and notwithstanding the fact that not much time was allowed in technical staging the performance ran smoothly. Andy Gardner, Billy Spencer and George T. Davis are among the fine contributors, while Gertrude Hayes, Mabel Carey and Ida Nicolai enhance the performance in musical numbers and in everything else they do. The olio introduces as the first number Catto and Revere, "sister act." The slender woman is vivacious and full of ginger, while the other finds the task to keep up more arduous. Andy Gardner, Ida Nicolai and company have a sketch entitled "Patsy Boliver, A. D. T.," containing several amusing situations and some dialogues used by Arthur Duun in his vaudeville act. The trick bicycle ridgid of Joe Barton and company is good and the Musical Stewarts in a refined musical act pleased the audience with their selections. Mabel Carey and Gertrude Hayes, assisted by several principals and chorus, give "The Derby Race," with thrills and

ANOTHER

VESTA VICTORIA

HIT

"IT AIN'T ALL HONEY and IT AIN'T ALL JAM"

PUBLISHED BY

LEO FEIST—NEW YORK

dramatic situations usually found at the outlying melodramatic theatres. The moving picture horse race could not be given owing to the stringent local laws.

WONDERLAND (W. W. Freeman, mgr.).—This new amusement resort is the first of its kind to locate on the west side. It is a combination museum, vaudeville theatre and arcade and is located on Madison street near Haledale, several doors west of the Haymarket Theatre, in the heart of the west side business district. In transforming the five-story building into a modern place of amusement Mr. Freeman bowed to original ideas and followed the plans unknown in ordinary museum annals. The ground floor has a depth of 190 feet and about 50 feet of the front is given over to the foyer where penny machines are placed on either side. The decorations throughout are tasty and show lavish expenditure. In the rear is the auditorium of the theatre, with a good size stage and opera chairs to accommodate about 500 people comfortably. The upper floors are given to curios, freaks and other features of interest to museum patrons. There is no doubt as to the success of the venture, which if carried out according to the plans laid down by Mr. Freeman, who for several years managed the Haymarket and is familiar with the taste of west side pleasure seekers, will be comparatively one of the best paying indoor amusement enterprises in the city.

WHITE CITY (Paul D. Howse, mgr.).—The same interesting and diverting attractions are retained at this immense resort and business continues unprecedented. The Hungarian Hussar Band in the pavilion and a fairly good vaudeville bill in the theatre is presented by Manager Meagher. Among those appearing there are Lottie West Symonds, Clark and Duncan, Gilmore and Carroll and Mexico Trio.

SAN'S SOUTH PARK (Leonard H. Wolf, mgr.).—Vessella's Banda Roma is playing with restored harmony. In the vaudeville theatre are Devere and Devere, Tennis Trio, Hy Greenway, Edwards and Glenwood and John West.

RIVERVIEW (Wm. M. Johnson, mgr.).—Herold and his band and a troupe of Tyrolean Alpine singers are the chief musical attractions, while Pain's spectacle, "Last Days of Pompeii," continues to attract large crowds. Carnival week, to be held late in September and early in October, will close the season at this park.

CHUTES.—Burns' dogs in the Hippodrome, Mermaid Eiter in aquatic stunts and Capt. Howelson in exhibitions of ski riding are among the attractions offered, the west side, besides Pozzi's Band in free concerts.

COLISEUM (Stewart Spalding, mgr.).—This is the eighth consecutive week of Ellery's Band and interest in the excellent concerts rendered by Ferullo and his men remains undiminished. All the programs are arranged judiciously to give the public an evening of real enjoyment.

NOTES.—It is said that May Howard will essay Henrietta in a production of "The Two Orphans" the forthcoming season. Miss Howard is declared to have given up this statement prior to her departure for New York, and purchased some wardrobe to be worn by her in the drama.

Jessie Couthout in "Eleven Forty P. M." opened the season at the Grand Opera House, Grand Rapids, Mich., and will be among the feature acts of the opening bill at the New Majestic, Milwaukee. Lew Sully is interested in a new music publishing concern, but will not abandon vaudeville, as he is booked solid and opens his season August 27 at Detroit.

Paul the Mytifier has been booked by Wm. Morris' office here.

Hal Stephens will re-enter vaudeville shortly in a scenic dramatic offering entitled "A Modern Rip Van Winkle," which will be shown in three scenes. He will be assisted by several other players.

The Majestic Theatre, Birmingham, Ala., the newest addition to the interstate circuit, will be the first to open for the season, September 10. On that date General Manager E. F. Carruthers and officers of the company will attend the performance. Ben Jerome's new girl act, "Athletic Girl," will head the bill there and Mr. Jerome will direct the orchestra on the opening night.

Ben Welch, the comedian; Chas. S. Welshin, of Wm. Morris' office, and Harry L. Newman, the composer, appeared as amateurs at the Trocadero tried to imitate Rice and Prevost and as a result one or two sustained a broken spine or leg.

O. M. Samuel, Variety's correspondent at New Orleans, is here on a two weeks vacation. The wife of Ziska, of Ziska and King, died at Saginaw, Mich., this week.

"In Command" has been selected as the title for the new musical play by Ben M. Jerome, which will be produced under the direction of the Ben M. Jerome Amusement Company on Thursday, November 1, at Elgin. It is said that the new play will be found to differ considerably in style from anything yet done by these authors. It is described as a comedy with a consecutive story and dramatic climaxes, in which the musical numbers have a direct connection with the action and are not merely tuneless interruptions. The scene is laid in Panama.

"The Lady Buccaneers" will be the next vaudeville offering of the Ben M. Jerome Amusement Company. It is a complete opera in one act and two scenes, and, as its name suggests, is nautical in setting. The production calls for an acting company of ten people. This latest offering is the work of Ben M. Jerome.

Wm. Newkirk has been transferred from the Majestic to the management of the Haymarket. Egbert Van Alstyne and wife (Louise Henry) left for their summer home at Winchester, Va., after visiting the mother of Mr. Van Alstyne in this city. They will remain in the Virginia mountains one week and open their season at Proctor's, Albany, September 7. They will make the trip to Albany in their automobile.

Wm. Gross has joined the Ferris comedians for the coming season. James Callahan was suddenly called to Chicago by the serious illness of his mother, who is a resident of this city. Mr. Callahan is making preparations to present in New York a playlet entitled "The Old-fashioned Neighborhood," in which he will have the support of Jenny St. George and two other players.

Louie Dacre tried her new vaudeville act at Fort Wayne, Ind., this week, and from reports received made a good impression with it.

Martin Beck, one of the most enthusiastic motorists in the West, will participate in a race for the best of morning picture machine competition to be held during the week near the old World's Fair grounds. The pictures of the race will be shown at the Majestic in a couple of weeks.

PITTSBURG, PA.

By JAMES T. TYNDALL.

VARIETY'S Pittsburgh Office, 309 4th Ave., Room 207.

THE GRAND (Harry Davis, mgr. and prop.).—It seems almost impossible to believe that such a transformation could have been effected in the past fortnight as that accomplished at the Grand. The new color scheme of ivory, gold and lavender is dainty and beautiful. Beyond the footlights entirely new drops have been put in. The Marie Antoinette parlor with its exquisite rugs and draperies, the smoking room with its Mission effects, the pale gold silken box draperies and the host of white-clad, courteous attendants all go to prove that Mr. Davis gives the best in his power on each side of the footlights. Even the programs are an improvement, the new compact folder eliminating the old square awkward style. Morin's French Military Band rendered a classical repertoire in a thoroughly artistic manner. Walter Jones and Mabel Hite present a musical comedy sketch with character impersonations very cleverly. Miss Hite is a comedienne and Mr. Jones, while not so humorous as in "Gay New York" and "1492," still ranks high. Mary Dupont and William Hutchinson present an interesting and well-acted sketch, "Life at the Foot of Hines and Remington in a unique character sketch are good. Malvene and Thomas please with singing and dancing. Ben Beyer gives some of the best comedy and trick cycle acts seen here. Eleanor Falke, as usual, is liked in songs. The Stein-Bretto Family perform some amazing hand-tumbling feats. Belle Veola, vocalist and contortionists dance, makes good catches and the audience with her winsome smiles. Selma Braatz, here for the first time, is properly billed as "the world's most wonderful woman juggler." Frank Bush is appreciated in his monologue and Walter Trueman (late of the Agouti Family) is excellent in a juggling specialty.

THE ACADEMY (Harry Williams, mgr.).—Despite the heat the "New Century Girls" are attracting large audiences. The company has been out for just three days, two performances having been given before Pittsburgh was reached, but there are few rough spots and the action is rapid and entertaining. The first burlesque, "The French Ball," features Nellie Sylvester and gives Frank R. Mitchell and "Jack" McCabe an opportunity to do good comedy work. Frank Hays, Arthur Van, Tom Barrett, Mildred Valmore, Frances Bishop, Carrie L. Winchell and May Belle fill the other parts acceptably. In the olio Mildred Valmore sings some catchy songs. Hays and Winchell appear in a clever sketch featuring a song by Mr. Hays, the Bartlett Troupe of acrobats are there also, and Mitchell and Van are excellent comedians. The second burlesque, "The Recruiting Officer," do some good dancing. Nellie Sylvester sings popular songs in which the gallery are invited to join. The closing skit, "The Scandal in the Bagg Family," made a pronounced hit. **THE GAYETY** will open Aug. 27 with Robie's "Knickerbocker Burlesques." Many changes have been made at this theatre and an attractive entrance has been newly constructed.

LUNA PARK (Fred Ingersoll, mgr.).—J. S. Duss' Band is a popular Pittsburgh institution. The Epps and Loretta Troupe, the free open-air attraction, is funny. It numbers sixteen colored cakewalkers and infuses a real touch of the Southland. The Casino offers Corbett and Forrester in a comedy sketch; Johnny Kelly, comedy juggler; May Rosal, vocal; Philip Drey, eccentric dancing; comedian, and Harry Henry, descriptive singer.

DREAM CITY (Stanley C. Vickers, mgr.).—The Pessert Family, French aerialists, big hit. They have some new tableaux obtained by spot lights and electrical effects. Holcombe's Band introduces the new "Dream City March." "Great White Way" the Temple of Music is the strongest of the new attractions, featuring the Barr Twin Sisters and Sribilla Rogers, the midget pianist. There is practically a new colony of Turkish and Egyptian dancers at Fatima's Varieties Theatre.

PITTSBURG TRACTION PARKS (A. S. McSwigan, mgr.).—SOUTHERN PARK: Adele Davis Onri appears in her revolving globe act. The Three Evans Sisters have a bright singing and dancing turn. Harry Tsuda, a Japanese equilibrist, is entertaining in an act comprising many difficult feats. Burkhardt and Berry amuse in a comedy sketch.—OAKWOOD PARK: The Major Sisters are talented comedienne. The Alvin Brothers do good comedy work on the flying rings, and the Healeys add to the fun in singing and talking turn. Seebach, the bag puncher, pleases.—KENNYWOOD PARK: "The Great Western Train Holdup." Improved and enlarged, begins its seventh week here. A duel between Scout Younger and one of the soldiers adds to the realism.—WEST VIEW PARK (Allegheny).—A "Snowball Battle" is the chief attraction for this week. This park is still keeping up its record as a great resort for picknickers.

PHILADELPHIA, PA.

By GEO. M. YOUNG (Klks).

KEITH'S (H. T. Jordan, mgr.).—Junie McCree and his company in "The Man from Denver," with McCree in the well-known character of the "dope fiend," featured a bill which proved much better than it looked on paper. It was McCree's first showing in a Keith house here, but he was accorded a warm reception. The "Spook Minstrels" proved a novelty and a big success. Welch and Montrose, with a new partner named Mealy, in place of Keno, also offered a novelty in an acrobatic act in "One." All their tricks were cleverly performed, but it was the comedy which won the

The Chas. K. Harris Courier

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CHAS. K. HARRIS, 81 W. 51st St., N. Y.
(Meyer Cohen, Mgr.)

Vol. 3. New York, August 25, 1906. No. 2.

The hit of the Gorman Brothers' Minstrels at the Grand Opera House, Philadelphia, last Saturday night, was the beautiful ballad, "Somewhere," sung by Matt Silvey.

James Aldrich Libbey, America's most famous ballad singer, scored the hit of his career at Harrisburg, Pa., with his grand rendition of Chas. K. Harris' incomparable ballad, "Somewhere," both press and public being unanimous in their praise.

The colored illustrations to Mr. Harris' ballad success, "Somewhere," are a revelation to slide singers and managers, who one and all declare them incom-

parable, the singers being compelled to stop singing as soon as each slide is flashed on account of the hearty applause each slide receives.

Mr. Ernest Hogan, the unbleached American, has launched his new song, "I'm Happy Now," at Hammerstein's Victoria Roof and, judging from the yells of laughter and roars of applause this song receives, there is no doubt that he has a greater song than his "All Coons Look Alike to Me." This song will be the feature of the "Ratus Itastus" production which takes to the road shortly under Hurttig & Seamon's management.

biggest laughs. It is doubtful if any dog act seen since this house opened pleased as did Donat Beduli and his dog "Jim." The animal is well trained and goes through his tricks without audible commands from his master. After an absence of four years the Rooney Sisters, Julia and Josie, youngest daughters of the famous "Pat," returned to score new triumphs. This is the newest "sister act" seen in some time. Marshall and Lorraine opened the bill with a characteristic sketch which they used here three years ago. Whatever honors the act gained were due to the woman, who is a clever "tough girl." Austin Walsh offered a mixture of monologue and saxophone playing with a moving picture effect, which was fair. Dudley, Cheslyn and Burns were back again with their musical sketch. The singing alone carries this act along, the comedy being very weak. Stine and Evans repeated their sketch "Wanted a Divorce," which is pleasing to those who overlook the tax on one's imagination. The Four Avolos in a xylophone playing specialty did well. Cooper and Robinson again pleased with their unique singing and dancing. Hassan Ben Ali Arah troupe has a number of new members in it and put up the usual exciting whirlwind finish to liberal applause. James Dunn offered imitations and the Barretts were back with their club and hat juggling.

BIJOU—Williams' "Ideals" opened the burlesque season here this week and played to capacity at almost every performance despite the hot weather. Williams is pinning his faith to the brunettes this season, but two lonely blondes were noticeable in the ensemble. Frank O'Brien, Clayton Frye and Katherine Klare are again playing the principal parts, while Margie Hilton and Emma Zeph, last season with Al Reeves, have parts. Miss Hilton is given an opportunity of displaying a white costume with tights against a well-dressed chorus in red, making an attractive picture. The girls worked unusually well for so early in the season. The burlesque number "The Other Fellow" give the principals plenty to do and several musical numbers are introduced. Katherine Klare, Frank O'Brien, International Trio, Al and Peyser offered specialties and the minstrel first part is retained. The show as a whole is good.

GRAND OPERA HOUSE.—Elaborately staged and with a large and clever troupe of entertainers Gorman's Minstrels opened the season last Saturday night. The principal comedy work falls on John and George Gorman and they were ably assisted by Lew Benedict, Tom Moore, Fred Russell

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and others. There are several novelties out of the ordinary, principal of which is "The West Point Cadets," a clog drill, which was splendidly executed. The Menello and Maritz acrobatic troupe performed clever tricks. Other features were "Twilight Gambols in Dixie," "The Balloon Ascension" and the "Tower of Song and Flowers." Business was excellent.

CINCINNATI, O.
 By HARRY HESS.

PEOPLE'S (J. E. Fennessy, mgr.).—"The Dreamland Burlesquers" opened their season in a musical burlesque by Dave Marlon entitled "Rose of stupid work at the close of the show is a land." The performance is one of the best given at this house in years, and excepting for a bit highly enjoyable performance. Dave Marlon and Harry Fox, assisted by twin sisters Melotte, have two star acts which scored strongly. Harry Fox as Oscar Firestein fails, probably because of unfamiliarity with the character he burlesques. William Lawrence was not particularly strong as a Hebrew comedian, but makes fairly good. Fred Barnes, Mark Thompson, George Dorsey, George H. Pearce, J. J. Doherty, Ike Wall, Aggie Behler, Pearl Melotte, Cora Melotte and Adelaide Eell have parts for which they are well fitted.—**CHESTER PARK** (L. M. Martin, mgr.).—The opera company presented "The Telephone Girl" in an enjoyable manner, introducing specialties by all members of the company throughout the performance. Mae Melburn, the "Girl from Dixie"; Hathaway and Slegel, dancers, and Alsace and Lorraine, musical act, all made good, while Woodward's trained seals made a big hit.—**LAGOON** (J. J. Weaver, mgr.).—Clark's Comedians are

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Lillian Crawford and the Anheuser girls, bit hit; Billy Hart, coon songs; Hayner and Janet, German comedians, and Marie Clark.—**NOTES**.—Columbia Theatre opens Sunday, August 26, with the following acts: Gus Edwards "School Boys and Girls," The Hazardous Globe, Howard and Bland, Watson's Hilarity Circus, Augusta Glose, Ferguson and Mack, Hansou and Nelson and Fred Lennox and company.—Standard Theatre will have as its opening attraction The Rose Hill Folly Company. Cain, Evans and company, Henrietta Wheeler, Blanche Newcombe, Patton and Van and Sultana are with the company.—Sam Mylle, comedian of the Chester Opera Company, is rehearsing a new single sketch in which he assumes seven different female characters. He has not definitely decided when he will give the first public performance of the act. H. HESS.

ALBANY, N. Y.
PROCTOR'S (Howard Graham, res. mgr.).—Week of 20, crowded houses. Ludlan, bank vault king and jailbreaker, is making a big hit; Carter and Water company in "The Wise Mr. Conn" is funny; Lillian Shaw, vocal dialect comedienne, good; Morrow and Schellberg, mimicry and song, pleased; Leg Durand Trio, vocalists, very good; Scott and Wilson, comedy acrobats, were of a high order.—**NOTE**.—The Mohawk Theatre in Schenectady is now undergoing extensive alterations. MARTEL.

ALTOONA, PA.
PARK THEATRE, LAKE MONT (L. T. Shannon, mgr.).—Week 20: Leonard Kane, wooden shoe dancer, good; Sabine and Dale, comedians, excel-

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lent; Stulzman and Crawford in a comedy sketch, pleasing; Ida Russell in vocal and conversational eccentricities, very good; The Lovitts, acrobats, popular.—**ELEVENTH AVENUE OPERA HOUSE** (I. C. Misher, mgr.).—Opened the season 17 with "The Century Girls" to crowded houses. This is one of the best burlesque shows seen in Altoona, the olio, comprising the following vaudeville, artists, being well received. Mildred Valmore, Hays and Winchell, Mitchell and Van, Bartell Troupe French acrobats, Barrett and Belle and Nellie Sylvester, 20 and 21, "The Champagne Girls" did well. Between acts the following artists delighted the crowd with their respective acts: Geo. B. Alexander, Carrie Exler and Joseph Webb, Billy Montgomery and Harry Cantor, Frank Hirsch and Marlon Moore, Potter and Hartwell and Jack Irwin. C. G. C.

APPLETON, WIS.
BIJOU (Chet. Scott, mgr.).—Last half week 13: Herbert Chesley Company, sketch, very good; Carol and Clark, big hit; Robert Noug, musical act, best in house for a long time; West and Benton, very poor; Alice Saylor, illustrated songs. First half of week 20: Aurore Brothers, headliners, very good; The Great Pirris, very good; Campbell and Brady, jugglers, good; Olive Pitcher, fair; Alice Saylor, illustrated songs.—**NOTE**.—The Mundy Carnival opened to-day for the benefit of company and will play for one week. GEORGE KOHLER.

ATLANTA, GA.
CASINO (H. L. De Givre, mgr.).—Opening week 20: Marvellous Merrill, bicyclist, sensational per-

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former: Adams and Drew, German comedians, pleased; Holcombe, Curtis and company in "The New Teacher," enthusiastically received; Beatie Phillips, songs, good; Stuart Barnes, monologist, was headliner and made a big hit. BRUX.

BALTIMORE, MD.
GAYETY (W. L. Ballant, mgr.).—Week 20: Robie's "Knickerbocker Burlesquers" with a new one-act, extravaganza, excellent costumes, new scenery, etc. Not especially good, much too long and wearisome in parts; chorus not thoroughly trained as yet. Daily rehearsals in progress and show will be shortened fully one-third for next week. In olio: Jeunings and Jewel, German comedians, good, but not new; The Great Christy, juggler, very good; Elliott and Neff, songs and dances, fair; Cushman and St. Clair, good and scored instantaneously; The Five Peckoffs, Russian dancers, very good, but identical with previous appearances. Closing number, "Lonesome Luke's Luck," not up to the standard for this house.—**ELECTRIC PARK** (Shanberger & Lavin, mgrs.).—Week 20: Goetz and Nelson, acrobatic act on globe, frequent and generous applause for good work; Cook and Silvis, songs and dances, a well-dressed and smoothly presented turn; Emerson and Bollen, jugglers, good work, well received; Ray Cox, songs, jokes and character work, a finished and refined act, excellent throughout; The Belle-Prevost Troupe, acrobats, up to the average.—**NOTES**.—Sunday concerts at Electric Park drawing large and exclusive crowds. A newly fixed charge of 25 cents covered admission fee has improved the class of patrons without diminishing numbers. Monumental Theatre (Em-

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pire Circuit) opens August 27 with "Colonial Belle." This house has been rebuilt at a cost of \$250,000. A 60-foot brilliantly illuminated arch forms part of scheme of front decoration. The Maryland Theatre (Jas L. Kernan owner) opens September 3 for another season of Keith's vaudeville. C. E. LEWIS.

BINGHAMTON, N. Y.

WHITE CITY (L. E. Wagner, mgr.).—August 20: Winchman's bears and monkeys do some very clever stunts; the American Trio in their comedy sketch receive liberal applause; the musical Bartlett, very good. —ROSS PARK (J. P. E. Clarke, mgr.).—August 20: Ostrado in a new aerial act, good; Rastus and Banks; "The Major and the Maid," fine; W. A. and Camille Bohme in a German character sketch, good; Ma Dell and Corley in a musical comedy sketch, good, and Robin juggler, good. —ARMORY THEATRE (H. A. Bailey, mgr.).—This new vaudeville theatre will open for the first time Monday, August 28. —NOTE.—Binghamton and its suburbs are covered with paper for Barnum & Bailey's big shows which play here Tuesday, August 29. JOGGERST.

BURLINGTON, IA.

MADISON AVENUE PARK (E. L. Phillips, mgr.).—Week 20: Great Budd Brothers, comedy acrobats, hit; Wm. Brewster, musical, well received; Max Carrigan, impersonator, good; Ed Stone sings illustrated songs creditably. —20 to 31. Kitties' Band, special engagement. —NOTE.—The Garrick Theatre will open September 3 for the vaudeville season under the new management of J. M. Root and Lou M. Houseman, of Chicago. D. G. C.

COLUMBUS, O.

OLENTANGY PARK THEATRE (Will Prosser, mgr.).—The Rappo Sisters, well received; Carroll Johnson, good; Young and Melvill, pleased; Sadi Alfarabi, scored; Catharine Hall, pleased; Herr Jansen and company, appreciated; the Chadwick Trio, hit. —COLLINS GARDEN THEATRE (H. Collins, mgr.).—Russell and Davis in comedy took well; Anne Golde pleasing voice; Smith and Doylein, dialect comedy, scored; John T. Sheehan, monologue, good. E. K. SPERRY.

DES MOINES, IA.

INGERSOLL PARK (Fred Buchanan, mgr.).—Bill Includes Dave Lewis, whose "A Summer Night at a Babbling Book" was favorably received, Francesca Hedding and company present an amusing sketch entitled "Her Friend from Texas." Ennes and Ryan offer a musical sketch which made a hit. Musical Kleist with his Black Art act is very clever, and Meitt's dogs close an excellent performance. Henry's Band is still engaged. —EMPIRE (M. J. Karger, mgr.).—Opening week 25. The chief feature of an excellent bill is a dramatic sketch entitled "The Counsel for Defense," presented by Mr. and Mrs. Will Robbys. Josephine Cole scored heavily in her singing act. The Lockhart Sisters are excellent and were well received. Gus Leonard was good. Summers and Winters sang and danced. The Grefsons offered an amusing musical act and The Berry Troupe of comedy acrobats were fine. The Empire has been remodelled and fitted up with new scenery. —NOTES.—William De Van, an equestrian, was in Des Moines 15 on his way to Jewel, Ia., where he joined the Yankee Robinson show. —Fair's fireworks, Miller's elephants, Knabenhue and numerous other attractions have been engaged for the Iowa State Fair held here August 24 to September 1.—The New Grand will open August 23 with "The Eye Witness." —Baleo the Musical Bootblack, is busy preparing a new act, which he will put on this season. —Iowa Park reopened August 18 with the Russell-Blaylock Stock Company. H. V. REAVER.

EASTON, PA.

ISLAND PARK (D. E. McGuire, mgr.).—Bill week 20 met with general approval. Kohler and Marion, comedy musical entertainers, good; Dotson, clay modelling and smoke fantasies, short but very good; Kurtis and Busse with their trained fox terrier, featuring "Bunch," the talking dog, were greatly enjoyed; Clark Gandy, German comedian, good; O'Neill's Majestic Minstrels a decided novelty. The stage settings and electrical effects were striking. MAC.

ELKHART, IND.

CRYSTAL (John Ammons, mgr.).—Week 20: Mlle. Julia Brachard, assisted by Orin, novel act; Musical Adams, act could be improved greatly as it is only fair; Blanche Freeman and Edmund Sisters, mediocre. Coming: Chicago News Boys Quartet, McKee and Van, and Francis and West. —NOTE.—Holmes Travis, formerly with "Two Merry Traumps," has charge of the piano at the Crystal, Mr. Schwarz having gone to New York City. C. A. B.

ERIE, PA.

WALDAMEER (Thos. Maloney, mgr.).—Week 20: Seymour's dogs, satisfactory; Duffy and Sawtelle, musical, fair; Bruce and Dagneau, songs and dances, fair; Billy Carter, monologue, good, and Waldorf and Mendez, comedy acrobats, fair. —FOUR MILE CREEK (H. T. Foster, mgr.).—Whistling Tom Browne scored heavily; Lillian Ashley, monologue and imitations, good; Charles Harris, songs and stories, fair; Ona, barrel jumper, good, and Four Hils, acrobats, one of the best acts in its line seen in some time. Bert Geno, strong boy, is the free attraction this week. —NOTE.—Al Field's Minstrels did well at the Park Opera House 20. L. T. BERLINER.

GALESBURG, ILL.

BIJOU (P. E. Payden, mgr.).—Half week 16th: Lydell and Butterworth, blackface, good; Aubrey Harwood, illustrated songs, hit; The Three La Moines, musical, fair. Half week 20th: Howly and Leslie, comedy sketch, fair; Meeker-Baker Duo, comedy acrobats, scored. F. E. RUSH.

GRAND RAPIDS, MICH.

RAMONA (L. Delamar, mgr.).—Week 19: Trovillo in his ventriloquist novelty, "The Hotel Office," is the headliner this week. Went well. The Otara Family (renew engagement) are again the hit of the bill; West and Van Sclen in "The College Gymnasium" have a novel musical comedy act which was well received; Arthur Kherns, German comedian, was fair; Leo and Chapman in "Wanted—A Donkey" have a good sketch; Mme. Slapowski as the added attraction is a good feature. —GRAND OPERA HOUSE (Lewis Newcomb, res. mgr.).—This house opened the season matinee August 20 with an excellent bill. Jessie Couthoul and company in a sketch entitled "Eleven-Forty P. M." is the special feature and met with a hearty reception; The Aldines are clever horizontal bar artists; Neff and Miller, blackface comedians in songs and dances were good; Alton R. Robertson, singer, pleased; Arthur Stuart and Keely Sisters have a well-dressed singing and dancing act; Zoia Mathews, "The Yankee Doodle Girl," sang songs that pleased. —NOTES.—This house should do excellent business this season, as this city is ripe for good vaudeville. As a ten-cent house it was a success last season, and with the high-class vaudeville promised this season it should play to big business. —Ramona Theatre closes in three weeks. C. H. HALLMAN.

IOWA FALLS, IA.

METROPOLITAN OPERA HOUSE (E. O. Ellisworth, mgr.).—Arena, Gollmar Bros.' shows 23.—NOTES.—Stage Manager Kickells has announced the following corps of assistants on the stage at the Metropolitan: Flymen, Louis Kane, P. Albridge; curtain, Glen Taylor; east side, M. H.

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1-2 inch single col.,	\$3.00 monthly, net	2 inches double col.,	\$20.00 monthly, net
1 inch	5.00 " "	1 inch across page,	20.00 " "
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No advertisement under this heading accepted for less than one month

LOGANSPOUT, IND.

CRYSTAL (Tom Hardie, res. mgr.).—Mayne Fulton, the Dutch girl, ordinary. The Cottons, in an exhibition of mental telepathy, best sort of drawing card; Phil Conner, songs, well received; Ivy, Delmar and Ivy, comedy musical act, way above par. REVILO.

MILWAUKEE, WIS.

STAR (Frank Trotman, mgr.).—Week 19: "The Merry Makers" in "Running for Mayor" and "The Mayor's Vacation," both very good. The olio was as follows: The Les Spreys, Australian whirling dancers, very good; Jeannette Young, soprano, applause; Nelson, Milledge and Strouse in "Simon the Butler," entertaining; the Clipper Comedy Four, big hit, and the Elton-Polo Troupe, aerialists, good. Next week: Muegler's "Bohemian Burglars." —WHITE CITY (Chas. E. Witt, mgr.).—Faust Family, acrobatic artists, well liked; Nicols and Smith, comedy cyclists, appreciated. —WONDERLAND PARK (T. G. Whalling, mgr.).—Cameron's "Slide for Life," thrilling; Excelsa, contortionist, entertaining; De Graw Trio, comedy acrobats, good. Next week: Water carnival and swimming races sanctioned by the C. A. U. —FAIR PARK (T. W. Harland, mgr.).—James Shine's "Whirl of Death," held over, catches the crowd at each exhibition. B. H. BENDER.

MINNEAPOLIS, MINN.

ORPHEUM (Marlin Beck, gen. mgr.).—Kaufmann Troupe at head of second week's bill. Best ever seen here in cycle work. Ben Welch, Hebrew comedian, has the audience with him all the time; Fiske and McDonough, fair sketch; the Three Roses, artistic musical act; Adimil and Taylor sing nicely in catchy costumes; Dixon Brothers, good grotesque musical act; The Rossmers, dainty waltz walking act. Business affected by extreme heat. CHAPIN.

MONTREAL, CAN.

SOHMER PARK (Lavigne & Lajoie, mgrs.).—Week 19 opened to good business and good bill. Thompson's elephants held over; the Four Livingstones, ground tumblers, are a strong number; Mozart, a musical act, is fine; Gorny, tenor, held over. —RIVERSIDE PARK (Al E. Read, mgr.).—Week 19: Mme. Schell's lions, held over; Spaulding and Dunree present a novel acrobatic and singing turn and went big; Tom Tatlock, long shoe dancer, is popular; Dane, French comedian, good; Al E. Read, singing comedian, has a popular turn and went big. —THEATRE ROYAL (H. C. Egerton, mgr.).—Whalen & Martell's "Kentucky Belles" opened the burlesque season 20 to good business considering the heat. This company present strong numbers, good singing chorus and beautiful costumes; Jack H. Reid, comedian, is the hit of the show. The olio includes Andy McLeish, the Irish minstrel, in his old act; the Century Comedy Four (Shaw, Horton, Carroll and Stanley); Young Buffalo and Mlle. Marietta present a sharpshooting act that thrills; the Wirora Trio went strong; the farce comedies "Buncoed" and "Society" gave the company a chance to show clever special work. AL M. PRENTISS.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.).—Week 20: The Lucados open the show with a clever novelty act introducing feats of strength; Marion Garson, billed as the girl prima donna, apolls her singing by her affected mannerisms; Delphino and Belmore, novelty musical artists, good; Harry Jack Gardner always pleases here; E. R. Phillips and company in "Her Busy Day" entertain nicely (Mr. Phillips and wife (Kate Barr) are residents of Harrison, N. J.); Six Sophomores and a Freshman (Harry Pilcer) in their musical sketch lack comedy, but the dance of Mr. Pilcer and the "tough" song and dance for a finish held; Jordan and Harvey, about as neat a Hebrew turn as any

JAMESTOWN, N. Y.

CELORON (J. J. Waters, mgr.).—Week 20: The Kitabanzal Troupe of acrobats gave great satisfaction; the Herald Square Quartet (Fisher, De Bruin, Marx and Herbert), very good; DeVeaux and DeVeaux, musical, excellent; Blanche Sharp, songs, fair, and Chalk Saunders, cartoonist, clever. —NOTES.—Dare Devil Dash, high diving bicyclist, is the free attraction. —Pav's Fireworks Company gave a display 23. The State firemen's convention met here this week and delegates attended in a body 21. Business was the biggest of the season. L. T. BERLINER.

JEANETTE, PA.

OAKFORD PARK (M. A. Coffey, mgr.).—Week 20: Kenyon and DeGarmo, equilibrists, good; Herbert Bert Lennon, impersonator, many encores; Baby Owen and company keeps the audience in an uproar; Howard and Linder, comedy sketch, good. P. H. GIBBONS.

KANSAS CITY, MO.

FOREST PARK (Lloyd Brown, mgr.).—Week 19: Count de Butz and brother, bicycle turn, good; Oberli, aerial, very good; Maude Rockwell, soprano, hit; Nellie Floreide is also a singer of merit; Lavere and McWenden have a nice dancing act; Will Sheridan, blackface comedian, pleases; Jeanie Brooks sings catchy songs. —ELECTRIC PARK (Sam Benjamin, mgr.).—Sorrentino's Banda Rossa, held over; Locke and Williamson, eccentric dancers, hit; Lillian Berry Read, soprano, beautiful voice; Lloyd, Australian singer, good; Garotte Brothers, violinists, do very well. —FAIRMOUNT PARK (Ben Rosenthal, mgr.).—DeBollon Brothers, acrobats; DeLacya, headbenders; Jules Pierot, contortionist and slack wire. FAIRPLAY.

KEWANEE, ILL.

BIJOU (M. Newman, mgr.).—Week 20: Anderson, illustrated song, fair; Adelm, songs and dances, good; Foe Anderson, comedy sketch, big hit; McCune and Grant, bar act, good.

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PAUL LA CROIX

“MAN WITH THE BOUNCING HATS”

New York Roof, August 20

Management JACK LEVY

seen here in some time; McPhee and Hill, horizontal bar performers, do a good act.—ELECTRIC PARK (C. A. Dunlap, mgr.).—Week 20, one of the best shows of the season at the rustic theatre. Headliner Hildon, the magician, has one of the best acts in this line and made good; Le Mar and Le Mar sketch artists, very good; Gourley-Keenan-Gourley, novelty act, went well; Polly and Ethel Hazel have a refined sketch and the little one will be heard of some day; Baby Nettie made her debut as a dancer and also promises well; another hit was made by Maude Calne in her up-to-date songs.—HILLSIDE PARK (Wm. Thaler, mgr.).—Week 20, vaudeville is the thing here. The Four Gregorys, hoop rollers, go well; Taylor Sisters, roller skaters, also went well; The Arros Brothers, ring performers, were skilful; acrobatic dancing and catchy songs with good costumes helped the Faurette Sisters and Nelson; Baker and Nemo, comedians, were funny, and Mlle. Zoar, slack wire walker, a novelty.—NOTES.—The Taylor Sisters replace Bell and Henry at Hillside Park, owing to one of the latter team meeting with an accident at Montreal.—Companies and artists rehearsing and breaking in new acts in this city and vicinity are: W. C. Clark's Jersey Lillies Company; Lowell and Lowell, novelty contortionists; E. R. Phillips and company, Ascott and Eddie, Billy Fielding, novelty juggling; Rose Marsten, comedienne, is breaking in a new girl act, as is Jack Clemment; Johnny Dove, the dancer, joined Dockstader's crew last week.—Harry Richards, monologue artist, will manage “For Her Honor” this season, returning to vaudeville later on. JOB O'BRYAN.

NEW BRIGHTON, PA.

JUNCTION PARK THEATRE (L. Perley, mgr.).—Young and Brooks, musical, score heavy; Marie Heelow, comedienne, good, especially her dancing; A. L. Caldera, juggling, good; Jones and Sutton, singing and dancing, hit; Eliwood and company, illusionists, good. C. V. D.

NEW ORLEANS, LA.

WEST END PARK (Thos. S. Winston, mgr.).—Week 19: Swor Brothers, black-face singers and dancers, to liberal applause; Charlotte Ravenscroft rendered selections on the violin and sang charmingly; Lew Wells scored with his monologue and saxophone solos, and Fope and dog went well with the children; Fischer's Band continues in popular favor. Week 26: Charlotte Ravenscroft, Swor Brothers, etc.—NOTES.—George Venus, advertising agent of the Tulane and Crescent, has returned and announced his marriage to Estelle M. Watson, of Louisville. Parson Davies announces that the Shubert will open October 15. O. M. SAMUEL.

SAGINAW, MICH.

RIVERSIDE PARK CASINO (L. W. Richards, mgr.).—Bill this week fair. Alice Alva gave a novelty musical act, closing with saxophone solo. Miss Alva is termed “The Lady with the Clarinet” and plays skilfully; George Fredo and Harry Dore in “Are You Angry, Albert?” were musical comedians of ability; Diana in “Dreamland,” electrical fantasia, very pretty; James T. McDonald, singing comedian and raconteur, pleased; Hilda Thomas, comedienne, and Lou Hall completed the bill with a comedietta, “The Lone Star,” very good. NENNO.

SALT LAKE CITY, UTAH.

CASINO PARK (Wm. Gulney, mgr.).—Week 13: Zinn's Travesty Company in “Courtship in Japan,” Horace Mann, Tony West, Ed Richmond, Sadie Ainsley, Jessie Brown, C. Franks and Frances Grey are the principals. The chorus work of this company is far above the average and they introduce many new features. The “upside down” dance is the talk of the town.—ORPHEUM (W. L. Jennings, res. mgr.).—Week 13: A good bill opening week, well patronized. Bryan and Nadine, comedy gymnasts, success; Geo. Lavender, an old Salt Lake comedian, good but should restock himself with new jokes; Ziska and King, comedy magic, do old-time tricks in a new way; Macart's dog and monks, good; the Majestic Trio (colored), scored a hit with singing and dancing; Gartelle Brothers, with skatolier rollerism, were considered one of the best features.—BON TON (J. H. Young, mgr.).—Week 13: Marguls and Lynn, violins, song and dance, pleased; Princess Omene, East Indian dances, unique; Franklin Fox and Mate Fox, sketch, passable. Fair houses all week. JAY E. JOHNSON.

SANDUSKY, O.

CEDAR POINT (Col. R. J. Diegle, mgr.).—Week 20: Rawls and Von Kaufman, in a singing and talking act, and Odell and Kinley, acrobatic comedy sketch, are both above the average and made decided hits; Louise Enrick, singing comedienne, excellent; Mackley, banjoist, very good; the Columbian Quartet is furnishing the music. “Col. Bill” Boley and Frank H. Clifford now have charge of Ingersoll's Auto Tours.

ZINGO.

SAN FRANCISCO, CAL.

ORPHEUM (John Morrissey, res. mgr.).—Week 13: Edith Helena, Carter and Bluford, Lucania Trio, Gardner, Vincent and company, Edward Clark and Winning Widows, Billy Van, Six Provenans, Reif Brothers.—GREATER NOVELTY (Sam Loverich, mgr.).—O'Brien and West, good act; Mendel, Burns and company, good; the Dancing Kids, good; Helen Lucas, fair; Jennie Ardell in pictured melody, good.—LYRIC (Sid Grauman, mgr.).—This new tent theatre opened Monday evening but could give only one show, and that one under difficulties, as they had no stage lights. The bill consisted of Gilroy, Haynes and Montgomery, O'Rourke-Burnett Trio, Jim Diamond, Mozzina, Barnes and LeVina and Scott in illustrated songs.—WIGWAM (Harris & Pincus, mgrs.).—Coyne and Thlin, Ann Hamilton and company, Sutherland and Curtis, Kate Kelly, Irene Franklin, Oro, Ott and Burton.—MISSION (E. Fried, mgr.).—Mushner's Animal Circus, Frank Beach, Quinton and Nat Wentworth. B. D. C.

ST. PAUL, MINN.

STAR (J. C. Van Roo, mgr.).—House opened week 12 by Whallen & Martell's “Merry-makers.” Fair performance. The Les Spoyes, Australian whirlwind dancers, especially good. Week 10: “The Brigadiers.” Week 26: “Jolly Girls.” “Wonderland.” Hamilton makes daily flights in his airship. Arnaldo's leopards special feature. Owing to a mistake in booking, Miller's performing elephants failed to materialize. Roode performs remarkable feats on slack wire. B. F. ROBERTSON.

SYRACUSE, N. Y.

VALLEY (N. C. Mirick, mgr.).—Week 20, good bill. Zay Holland, pleased; Jupiter Brothers, fair; Two Pucks, made good; the Buckeye Four, good; Sidney Grant with some old and new songs, well received; La Maza Brothers went big.—NOTES.—On Saturday, September 1, the Valley Theatre will close after a very successful season.—The Grand Opera House will open on Monday, September 3. SAM FREEMAN.

TOLEDO, O.

THE FARM (Joe Pearlstein, mgr.).—This week good bill and fair attendance in spite of the sweltering heat. Charlotte Parry is the headliner and has made a big hit here with “The Comstock Mystery.” Other good acts are as follows: The Columbia Four Quartet; Klein and Clifton, song and dance team; Dorothy Kenton, banjoist; Archer and Crocker, comedy acrobats; Burton and Brooks in “The Limit,” and the Vitagraph.—THE CASINO (Otto Klives, mgr.).—Frank Beamish and “A Stranger in Town.” Next week: “The Arrival of Kitty.”—NOTES.—George H. Ketcham, the owner of the Valentine here, announces his intention of building a new theatre for Toledo admirers of the legitimate. The Valentine will open on September 23, presenting vaudeville, the theatre having been leased for a term of five years to the Keith & Proctor syndicate. The house is being redecorated and thoroughly modernized. SYDNEY WIRE.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—The torrid weather did not keep the crowds away week 20. The Black Hussars, fourteen colored musicians, scored strongly; Herbert's “Loop the Loop” dogs are well trained; Dolan and Lennarr in “The High-toned Burglar” were well received; Hayes and Johnson presented “A Dream of Baby Days.” Others were Garrity Sisters, Mitchell and Cain and Stanley and Leonard.—STAR (F. W. Stair, mgr.).—“The Merry Maidens” made it merry, very merry. Two burlettas are given, “Heir to the Hoopla” and “A Necktie Parry.” The olio, good. Edith Murray, Joe Ward and Maude Raymond, Johnson and Gene, Ferrell Brothers and Patti Carney, Sam Rice, a favorite here, shone in the burlesques. Next: “Kentucky Belles.”—HANLON'S POINT (L. Solomon, mgr.).—The Royal Bosses of the Barn Band from across the sea drew big crowds and the band proved to be a splendid one.—MUNRO PARK (W. Banks, mgr.).—A good bill attracted like audiences during the week. HARTLEY.

TROY, N. Y.

PROCTOR'S (W. H. Graham, mgr.).—Week 22: Carleton, Macy and Maud Edna Hall company in “The Magpie and the Jay,” well received; Clifford and Burke, blackface comedians, have a fund of comical talk, catchy songs and clever dancing; Dave Nowlin “the man with many voices”; the De Fayo Sisters, musical artists; David Mowland, monologist, and Lavine and Leonard, the automobile jugglers, are the other features of the bill.—ALTRIO PARK (Max Rosen, mgr.).—The big free show is one of the principal attractions and this week an excellent bill is provided.

There is also an entertaining program at the Novelty Theatre. J. J. M.

WEBSTER, MASS.

BEACON PARK (E. A. Blake, mgr.).—Excellent bill week 20. Merritt and Ireland, singing and talking comedians, good; Sadie McDonald, popular songs, good; J. Francis Dooly and Miss Brenner, the dancing girl, in comedy sketch, big hit; Al Edwards, musical comedian, clever; Lowell and Lowell, acrobats, hit. Bill week 27: Bending Bonda, Marlowe and Plunket, Lambert and Williams, The Vanox. Washburn & D'Almas' trained animal shows 17. Gave a good performance before a large audience. BURT E. JOHNSON.

WILMINGTON, DEL.

THE GRAND (Joseph Gainer, mgr.).—The house has been renovated and the three-piece orchestra has been replaced with a seven-piece orchestra. Opening week 20: Cora Karma, “the girl with the sixth sense,” cabinet trick, fair, gets the people guessing with an act resembling The Fays; Hamilton and Brooks, singing comedians, well received; Willis and Ransley, of “The Watermelon Girls,” are a good team of young women. Week 27: Gorman's Minstrels, an organization of seventy-five people.—NOTES.—W. L. Dockstader, of the Garrick, returned from Atlantic City after spending the summer there with his family and will have the Garrick thoroughly renovated. The house will open September 3.—Charles W. Ritchie, stage manager of the Garrick, will return from Knoxville, Tenn., where he has been managing the Peruch-Gypzene Company for the summer, and take up his old position at the Garrick. PITRO.

WORCESTER, MASS.

PINEHURST PARK (J. F. Donovan, mgr.).—Week of 20: Hogan and Westcott in a neat talking act head a good bill; Hinton in a comedy juggling act is good; Martin Sisters have a fair singing turn; Amy Allyn is fair in a singing act; Wm. Heavily introduced some new steps which won applause and the La Favor Bros. close with a good knockabout act.—LINCOLN PARK (Sanford Wallin, mgr.).—The Barnards in an acrobatic act open the show and were good; George Davis delivered a monologue that was really funny; Hartley and Aman in a bit of travesty are excellent; Jackson and Hoon have some vocal novelties that are entertaining; Klein, Ott Brothers and Nicholson have a fine musical act.—WHITE CITY (Henri Baril, mgr.).—Ward and Raymond have good vocal act; Riva Brothers, acrobats, made good; Elliot, Belair and Elliot in “Troubles of an Aerialist” were highly amusing.—FRANKLIN SQUARE (J. J. Burke, mgr.).—The new syndicate house was opened 17 and 18 with Primrose Minstrels. They rendered a creditable program. Enlie Subers scored an emphatic hit singing “I've Said My Last Farewell.”—NOTES.—Alf Wilton, who managed the Park Theatre last season, will manage the new Shubert house in this city, also the Park for the Western Wheel attractions.—In a suit for \$10,000 against S. Z. Toll, E. W. Maynard, of Boston, alleges that Toll owes him for work and specifications on three of his theatres, namely \$4,001.22 on his New Haven house, \$105.34 on the Bridgeport house and \$1,040.17 on the Worcester house. Mr. Toll claims that settlement was made in full on all three theatres. HARLOW L. STEELE.

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Sandusky Register, Aug. 20th, says: Probably the most laughable act put on at the theatre this season is that of Odell and Kinley, as Pierrot and Pierrette, an acrobatic comedy sketch. They kept the audience in a continuous roar of laughter during the time they were on the stage.

August 26th, Terre Haute, Ind., Lakeview Park. September 2d, 9th and 16th open

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The first and only ones of the colored race. Expert wooden shoe and roller skate dancers. This act is a hit from start to finish. Week of August 27, Armory, Binghamton; September 3, Lynn, Auditorium. Managers wanting this act see my boss.

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Violinist, Singer and Comedian.

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On a little early; "but a hit."

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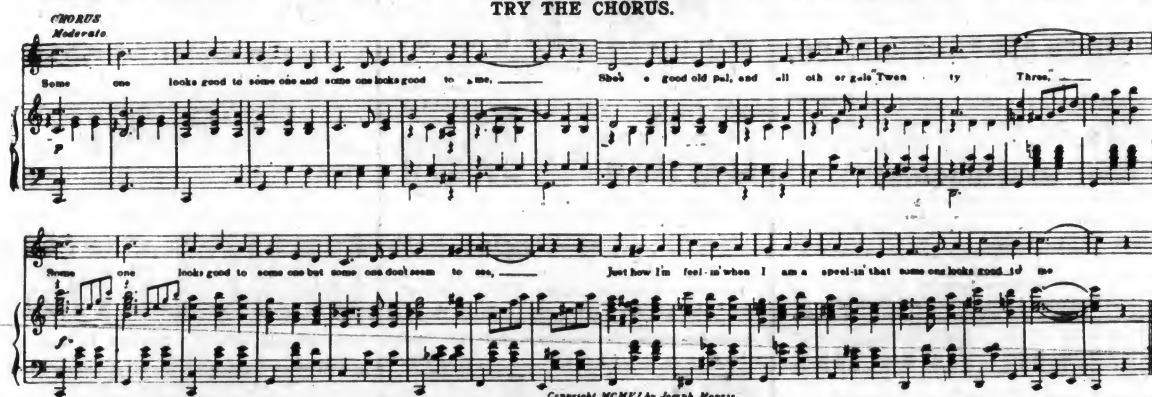
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